

MY 'CELLO AND I. By BEATRICE HARRISON.



THE OFFICIAL ORGAN OF THE B. B. C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES

for the week commencing
SUNDAY, May 10th.

MAIN STATIONS.

LONDON, CARDIFF, ABERDEEN, GLASGOW, BIRMINGHAM, MANCHESTER, BOURNEMOUTH, NEWCASTLE, BELFAST.

HIGH-POWER STATION.
(Chelmsford.)

RELAY STATIONS.

SHEFFIELD, PLYMOUTH, EDINBURGH, LIVERPOOL, LEEDS-BRADFORD, HULL, NOTTINGHAM, STOKE-ON-TRENT, DUNDEE, SWANSEA.

SPECIAL CONTENTS.

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By Dr. Alice Hutchison.

HAVE YOU AN "UNTIDY" MIND?
By Prof. T. H. Pear.

OFFICIAL NEWS AND VIEWS.

PEOPLE YOU WILL HEAR NEXT WEEK.

LISTENERS' LETTERS.

IMPORTANT TO READERS.

The address of "The Radio Times," is 8-11, Southampton Street, Strand, London, W.C.2.

The address of the British Broadcasting Company, Ltd., is 2, Savoy Hill, Strand, London, W.C.2.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): Twelve Months (Foreign), 15s. 6d.; Twelve Months (British), 13s. 6d.

Radio The Rival.

By GEORGE GROSSMITH.

Mr. George Grossmith, who is playing in the musical comedy "No No Nanelle," is joint Managing Director of His Majesty's, Winter Garden and Shaftesbury Theatres, and at the beginning of this year he was appointed Programme Adviser to the British Broadcasting Company.

EVERY new method of entertaining or interesting the Public is received by its predecessors with one of the following feelings: Suspicion, contempt, amusement, tolerance, curiosity, hostility. Unless the *débutant* dies a miserable death within a year, it is then accepted in interested friendship, frank welcome, or at the very worst, resignation. The old sea-side nigger made rude remarks to the intruding Pierrot. They've now both joined a "Concert Party."

I personally assisted at the birth of three new healthy competitors in the theatrical arena—musical comedy, revue, and cabaret. At the time the first musical comedy, so described, was presented, there were no less than eight comic operas being given in London, and in the years that immediately followed the latter form of entertainment had its nose temporarily put out of joint.

I wrote and produced revues at the Empire Theatre for five years before they became a generally accepted form of entertainment. The strongest opposition was put up by the Lord Chamberlain. A revue was a stage play; it must not be played for more than so many minutes; or have in its cast more than so many speaking characters. These barriers were eventually withdrawn. *Everybody's Doing It* at the Empire, and *Kill That Fly* at the Alhambra, filled the entire evening's programme. Variety performers and lo-

gitimate actors joined forces, and the old music hall programme of "turns" began to topple, and revue became general; but no one was a whit the worse for it.

I produced, for Sir Francis Towle, the first cabaret in London. No

difficulties were experienced until it was discovered to be a very successful attraction. Theatrical managers expressed the alarm that their audience might dine late and dance until it was time to attend the cabaret. The dance clubs were naturally up in arms. Here was an entertainment open to the Public, especially the stranger within our gates, where excellent entertainment and refreshment might be obtained without having to pay an annual subscription or be introduced by a member.

I helped to fight the case before the County Council. For a year the cabaret was robbed of its chorus, costumes, and scenery, and reduced to an entertainment personnel of "six people in evening dress." This was obviously ridiculous, and the newspapers were without a single dissentient in saying so. But all these

(Continued overleaf.)



Mr. GEORGE GROSSMITH.

Radio The Rival. By GEORGE CROSSMITH.

(Continued from the previous page.)

three diversissements, musical comedy, revue, and the cabaret, were only new forms of existing entertainments.

Broadcasting, like moving pictures and gramophone records, came to the world as an absolute novelty, one bound to be popular and likely to be a serious and dangerous rival to the theatre, cinema, and concert hall. Its danger was the greater because, of necessity, it had to be a monopoly. Two or more companies operating in the same district could not supply our receivers at the same time. An etheric struggle between Tetrazzini and John Henry were unthinkable.

Method, Combination and Finance.

The opinions of theatrical managers towards broadcasting have been pretty generally aired, and as friendly negotiations towards an agreement are on foot, I do not propose to express my own views here; but I am quite sanguine that an agreement benefiting both sides will be reached.

It must be conceded that the concert giver is the one most likely to suffer from the new rival, as concert audiences go chiefly to hear and not to see, and as a simultaneous broadcasting of the concert could give the latter no possible advertisement.

It is easy to imagine how broadcasting may hurt, and difficult to imagine how it may help, the concert world; and yet it may do so; it is all a question of method, combination and finance.

The Force of Public Opinion.

The playwright complained in the past that the cinema kept people away from the theatre and his author's fees were thus reduced. He now sells the moving-picture rights of his play for a far greater sum than he ever realizes out of that play in the theatre. The concert giver, presenting a great Diva at the Albert Hall, may bar that concert being broadcast the same evening in London; but there is no reason why he should not permit it to be broadcast throughout the rest of the Kingdom for a reasonable fee. This is only one of many ways by which the concert giver may profit.

While I realize that the B.B.C. managers now to work in harmony with the Press, I think that the force of public opinion will tend to promote rivalry in the future. The man-in-the-street, or, rather, the man with the head phones on, wants to know why the Press should have a "pull" any more than the theatre manager or concert agent.

A Perfect Combination.

A man may announce news from any public platform and, as far as I know, in Hyde Park and Trafalgar Square. Actors can, and do, announce sporting and election results from the stage; but the Radio may not. The newspaper not only forbids, but possibly adds insult to injury by publishing a two-column diatribe on "Dull Programmes." The B.B.C. might, of course, retaliate—"ELO" Literary Critic speaking. Listeners who purchase the *Morning Messenger* may have remarked on the recent dreary character of its material, etc.

Big brother Newspaper is perfectly right to keep back little-brother Radio as long as he can, but I venture to think that won't be very long. The Public generally gets what it wants in the end, and the Public wants its news hot and fresh and sometimes a little before the newspaper can deliver it. Will this hurt the newspaper? Not a bit of it. Jones will still want his paper where he can read his news, fresh or stale, and something besides news, at his own time, in his own way, and of the quality he prefers.

Moreover, unable to go to the football match

on Saturday afternoon, he can listen through the phone to the whole contest being described, every kick, every run, by the *Evening Intelligence* expert on the spot. Jones has had to buy the *Evening Intelligence*, noon edition (he'll buy the late Night Special in addition) which contains a plan of the field marked in numbered squares.

"Harrison meets the ball at 14G and passes it to—wait a minute—Jackson at 13F. The latter has a clear field," and so on. Perfect combination of Press and B.B.C.!

No Mean Task.

I do not know what treaty, if any, American Broadcasting has with the Press, but I listened last autumn at a country-house in Up-State New York to a perfect description of the Yale-Princeton Match by a runner on the field; no mean task such description in American football, where members of the teams are changed during the game.

There was no indexed map of the field in the newspapers—that is my idea. I also heard on the same instrument without any change of coil the Eve of Election speeches of both Coolidge and Davis.

The recent tornado which laid waste a portion of Southern Illinois and adjoining States, with a loss of hundreds of human lives and millions of dollars in property, was reported by Radio to the entire nation hours before tidings of the terrible catastrophe appeared in the daily newspapers.

Ahead of the Press.

Sitting quietly in their homes, listening to the regular evening broadcast programme, millions throughout the Middle West were suddenly shocked by the announcement of the disaster coming, from a number of large stations situated north of the stricken region. The news was rapidly relayed all over the country by Radio, and before any morning newspaper carrying the story had gone to press, most of the population of the United States had heard about it through the receiving sets.

Soon after the first announcement had been made, a Chicago newspaper started organizing a relief corps of volunteer doctors and nurses, broadcasting the call over "KYW," the Westinghouse station at Chicago. A special train was to transport the volunteers to the South in an hour and a half.

A well-known Chicago doctor, at the time the first call was broadcast, was listening to a receiver in the store of an electric corporation. He had gone there with a view to purchasing a set for his home, and was having the instrument demonstrated when the voice of the announcer came in loud and strong with the appeal for doctors and nurses.

The cinematograph industry, at present little disturbed by the Radio innovation, is likely to be so when television is perfected and synchronized with the loud speaker. Then, we shall be able to drop into a B.B.C. picture palace, watch the Derby while in actual progress, and listen to an expert's running description of the scene, the crowd, the horses, jockeys, prices, and of the race itself.

But is this going to stop any appreciable number of people going to Epsom, visiting the regular movies, or buying an evening paper? Of course not, but it will make it difficult to call the programmes dull!

Old Father Time, Thespis, the Muses, and fascinating Miss Close-Up, must all join hands with little boy Radio and sing—

"I want to be happy,
But I won't be happy
Till I make you happy too."

Fashion of the Flute.

By Francis Cribble.

HOW shall one fix the place of the flute in the orchestral hierarchy? No instrument had been more ridiculed; yet an instrument has been more fashionable. Dickens was particularly hard on it. One of his stock devices for making a character comic was to represent him as a performer on the flute. Dick Swiveller, it will be remembered, when disappointed in love, took to flute-playing as "a good, sound, dismal occupation," with the result that he was promptly called upon to leave his lodgings.

Other novelists, Charlotte Brontë among them, have made flute-playing the besetting sin of comic curates; and that is doubly cruel in view of the fact that St. Chrysostom called flutes "the very pomp and hotch-potch of the Devil."

At the Olympic Games.

Among the ancients, the flute was first very poorly and then very highly regarded. The change came, according to Aristotle, after the Persian war. The flute, at that strenuous time, stimulated the Greeks to prodigies of valour. It consequently became "the thing" to play it.

Prizes for flute-playing were offered at the Olympic Games. The prize-winners were, so to say, the cinema stars of the ancient world. Their statues were erected by public subscription. They could earn as much as £200 for performing at a concert. They made themselves conspicuous by wearing yellow clothes and green slippers, and "to live the life of a flute-player" became a proverbial expression signifying ostentation and self-indulgence.

Royal Players.

Moreover, the flute has been the favourite instrument of many eminent men and women, including both famous kings and queens and famous authors. Carmen Sylva, the poetess Queen of Rumania, is said to have played the flute. Frederick the Great certainly played it, though his royal father forbade him to do so. Fanny Burney's father, who was privileged to hear him, reported that he played uncommonly well, and he himself said that many of his happiest political ideas had occurred to him while he was practising his scales. Yet Bach once said to Voltaire: "You are mistaken if you think he loves the flute; all he cares for is playing himself."

Paid to Go Away.

Oliver Goldsmith was another flautist of renown. In his youth he played the flute, accompanied by Miss Contarine on the harpsichord. Later, he defrayed the expenses of his Continental travels by playing the flute to all who cared to listen. He has himself told us, however, that he was a very indifferent player; and it is quite likely that he derived some of his gains from people who paid him to go away. One finds a reminiscence of his experiences in the passage in "The Vicar of Wakefield" in which George Primrose says:—

Whenever I approached a peasant's house (in France) towards nightfall, I played one of my most merry tunes, and that procured me, not only a lodging, but subsistence for the next day. I once or twice attempted to play for people of fashion, but they always thought my performance odious, and never rewarded me even with a trifle.

The "First Query Programme" will be given from the Plymouth Station on May 22nd, when some well-known West Country artists will take part.

A prize of two guineas will be offered in connection with this, and the first three competitors will be invited to spend an evening at the Plymouth Studio.

Race for Television.

An Inventor's Remarkable Results.

TO see an event actually happening thousands of miles away is one of those alluring dreams that few wireless experimenters have not enjoyed. That this dream may soon be realised has been evident during the past few months, for at least four countries have run competitors in the race.

Early heralds have already anticipated the success of C. F. Jenkins who, in America, is working upon a machine by the aid of which it is hoped to see objects at a distance. In France, too, the Belin process of transmitting photographs by wire is being tested for the further development of sending the pictures by wireless; and reports of a similar system have also come to hand from Germany.

First Success in Public.

The first public demonstration of television, however, was given in London a short time ago by Mr. J. L. Baird, who is the son of a Scottish clergyman, and how Britain has secured this distinction forms one of the romances of radio history.

Searching for one of Nature's secrets, when unsuccessful, often brings to light another of greater importance. It was thus with Mr. Baird, for ten years ago, when an electrical engineer on the Clyde, he attempted to produce a speaking cinematograph film. This led him to experiment with selenium, the electrical resistance of which varies when light falls upon it, and it was then that he visualised the possibility of seeing at a distance.

Getting up at five o'clock in the morning to experiment requires more ardour than most people possess, but Mr. Baird often did this, and after two years of struggle, when success seemed near, his health broke down. At Hastings, some time later, he had the satisfaction of first transmitting the shadows of moving objects by wireless.

A System of Dots.

Lack of an efficient photo-electric device was one of the principal obstacles in the way of seeing actual objects by wireless. Mr. Baird found it difficult to construct a good selenium cell, and there is an appreciable time-lag between light changes and the corresponding current changes through the cell.

Television was waiting, in fact, for a photo-electric cell that would respond almost instantaneously to rapid changes of light, and the new colloidal cell that Mr. Baird has devised is the nucleus of his system. His success is also due to an improved optical arrangement, by means of which the picture to be sent is divided into thousands of dots, the light from each being presented in rapid sequence to the sensitive cell. The picture is reproduced at the receiving station by a succession of dots of identical intensity. Two waves are necessary to transmit these images, one representing the pulses of light from the picture, and the other which ensures their distribution at the receiver in their original form.

When We Have "Looking" Sets.

Nothing more than black patches on a flickering background can be seen at present, and although movements of objects at the sending station are discernible, considerable improvement will have to precede the marketing of this apparatus. Mr. Baird, however, has demonstrated a cheap and practical solution to the problem of television, a new department of wireless activity that has surely come to stay.

No familiarity with even the simplest crystal receiving set ever causes the owner to cease wondering, and it is not difficult to believe that a "looking" set will soon provide an indispensable addition to the enjoyment at present derived from the head-phones.

E. P. H.

Radio and the Child Patient.

A Boon for the Little Sufferer. By Dr. Alice Hutchison.

ALTHOUGH wireless affords extreme pleasure, and pleasure which does not stale with the passage of time, to a very large section of the community, there still remain many who, while fully alive to the marvel of this great discovery, yet heap abuse on it and adopt what may be styled a "high-browed" attitude towards it.

Especially noticeable was this during the time when one topic and one only engaged the attention of the wireless enthusiasts, and expressed itself in the question, uttered with breathless ecstasy: "Have you heard the nightingale on the wireless? It is so wonderful!"

To which the high-browed one replied coldly and shortly: "No, and I don't wish to." To him, the nightingale singing without his natural environment of deep-shaded woods and dense thickets in the expectant hush of the midnight or pre-dawn hours, would have been as meaningless as a sunrise without a sky, or moonlight without hills and trees and masonry on which to imprint contrasting lights and shadows.

The Linking of Continents.

Yet, just as in social intercourse we are often driven to acknowledge excellent points in individuals for whom we have previously experienced a strong sense of antipathy, so do many arrive at a full appreciation of the inexpressible wonder of the secret workings of wireless, which enable a voice to link two continents separated by miles of tempest-tossed ocean, and to deliver its message clearly and even gracefully.

One day a visit was paid in the poorer parts of the town to a bedridden young girl, lying, patient but wearied beyond words, in a tiny room, facing a dull brick wall. At the next visit she announced, with a radiant smile, that a very kind lady had presented her with a wireless set and that workmen were at that very moment arranging the outside apparatus in order that she might listen the same evening.

From Boredom to Happiness.

With the memory of this wonderful transformation, by the aid of a few wires and a head-piece, from boredom to happiness, the out-patient department of a children's hospital was entered, where lines of benches are filled by parents and children, waiting with more or less patience for the sound of the bell, which announces that the much-desired moment has arrived when the occupants of the two front benches may pass into the doctor's room.

Meanwhile, toddlers break loose from their mothers and challenge one another to race or to play "tig" till, with a reproof from a passing nurse or a tired mother, they are again deposited on the benches and enjoined to sit still—a hard task indeed for restless little bodies and minds. So hard is it, that, if we wait for a moment before passing on, we shall certainly see little feet, profiting by a moment of maternal pre-occupation, slip to the floor and continue races or "tig."

A Diet of Threats.

If we cast our eyes along the benches, we shall, here and there, pick out childish faces filled with anxiety, possibly even tear-stained. Some are on the first visit, apprehensive of what will happen in the inner room, perhaps having been brought up on a diet of threats: "If you're not a good girl, you'll see what the doctor will do to you when he comes!"

Others again, with memories of having been "hurt" on a previous visit (that "hurting" which all would wish, if it were possible, to avoid) sit with thoughts concentrated on that memory and hear not the comforting assurance that

there will be no occasion to repeat the dreaded operation.

These faces stand out in sharp contrast with those of children for whom "going to hospital" has become a pleasurable outing. Yet even the latter will sometimes wear an air of boredom, and look with envious eyes on those children who, having had the good fortune to precede them, now file into the inner room.

When we are dealing with large numbers, as in the out-patient departments of hospitals, this process of waiting cannot, by any means whatever, be avoided, and may even, and frequently does, cover two hours, for those in the back rows.

A Happy Pilgrimage.

How often has the thought taken shape: "Can nothing be done both to utilise the time and to render it easier for little ones to sit still and for anxious minds to switch their thoughts on to some amusing or instructive topic, thus ensuring to them a temporary respite from worry?"

The answer seems to be: "Yes, wireless would meet the case, even if items were only arranged for an hour or an hour and a half."

Soon should we see a disappearance of unhappy or bored faces, forgotten would be the fear of being "hurt" or the anticipatory dread of entering the doctor's room for the first time. We can imagine that, in the case of a profoundly nervous child, the phrase "going to hear the wireless" might be substituted for "going to hospital."

We can also conceive the possibility of a child who has been thrilled with the account of all his brother or sister heard that morning "reporting sick" in order to join in the happy pilgrimage.

Then would the "high-browed" section unbend in approval and acknowledge wireless to be a saviour and a benefactress to children in distress.

Mr. HAMILTON HARTY, whose broadcast performances from Manchester are familiar to listeners, is the conductor of the Newcastle Symphony Orchestra which was founded in 1914.

The conductors have been Miss Editha Kroecker, of London, Dr. E. C. Baird, of York, and the late Mr. Julian Clifford, of Harrogate. The assistant conductors have been Dr. G. W. Whittaker and Mr. George Dodds, Mrs. Bee, who still occupies that position. The Society carried on a full programme during the war.

At the present time, the orchestra consists of eighty members, and, in the opinion of Mr. Hamilton Harty, is the best amateur orchestra in the Kingdom. It has been the policy at its concerts to specialize in the symphonies of Beethoven, Brahms, and Schumann, in addition to modern composers, and a number of concerti for various instruments have been given year by year with the most eminent soloists obtainable.

There are evidently more behindhand in some countries abroad than we are over the question of the broadcasting of stage plays.

Actors employed by Oslo (Christiania) theatres have been forbidden to work for broadcasting companies.

The managements also refuse to allow theatre performances to be transmitted, and according to the Secretary of the National Theatre, the theatres are not likely soon to change their attitude.

Official News and Views. GOSSIP ABOUT BROADCASTING.

More Music-Hall Favourites.

IN order to secure the services of the most popular variety personalities, the B.B.C. has decided to follow the music-hall procedure of engaging some artists for weekly periods. Messrs. Layton and Johnstone, the well-known variety stars, will appear in the London programmes for the week beginning July 6th. Mr. Bransby Williams, the famous Dickens characteriser, will be heard daily during the week beginning June 8th.

B.B.C. Wave-lengths to Change.

There are now fifty-nine main stations on the European broadcast wave band of from 250 to 800 metres. By judicious arrangement through the new International Broadcasting Bureau at Geneva, it will be possible to include eleven more stations in the same wave band. Applications have been made already for the allotment of these vacancies in the European ether.

Before these applications are dealt with, there will have to be some readjustment of the present distribution of wave-lengths and power. Some of the high-power stations are too close together geographically. As these plans develop, British listeners may expect slight alterations in the wave-lengths of all B.B.C. stations. These will not involve inconvenience and should be accepted in the general interest.

"Mr. Punch" to Broadcast.

Sir Owen Seaman, the Editor of *Punch*, will broadcast a talk from London on May 21st. His subject will be "Light Verse."

South Africa to Re-Broadcast Bournemouth.

Recent tests in South Africa have revealed the fact that the Bournemouth B.B.C. Station is the best received of all European stations. So well do the Bournemouth programmes reach the Union that it has been decided to start regular re-broadcasting. Only some of the reasons for the superior audibility of Bournemouth at such a great distance have as yet been ascertained. Of course, Bournemouth has certain obvious advantages—the station site is nearly on a level with the sea, and its environment is clear of steel frames and extraneous electrical disturbances. Of the other British stations, Aberdeen approximates most closely to these conditions.

The Menace of Oil.

Mr. H. de Vere Staepoole, the novelist, will broadcast from London on May 16th, talking for his subject the devastating effect on bird life of oil at sea.

Broadcasting a Command Performance.

The King and Queen will be present at the Adelphi Theatre on May 11th, when nearly every leading actor and actress on the London stage will appear in a Command Performance, the proceeds of which will be given to King George's Pension Fund for Actors and Actresses. Mr. Henry Ainley will introduce the part of the performance which is to be broadcast from 3.45 to 5 o'clock. The following are among the stage favourites who are offering their services for the occasion: Miss Sybil Thorndyke, Miss Gladys Cooper, Miss Heather Thatcher, Miss Lilian Braithwaite, Miss Marie Tempest, Miss Beatrice Lillie, Miss Gertrude Elliot, Mr. Jack Buchanan, Mr. George Grossmith, Mr. Leslie Henson, Mr. Noel Coward, Mr. Nigel Playfair, Mr. Robert Lorraine, and Mr. Ivor Novello.

Five Centuries of Dancing.

The dance has from all ages had an irresistible attraction for mankind, a fascination

which we see to-day in the savage war dances and peaceful celebrations of uncivilized tribes as well as in the most up-to-date ballroom inventions of European nations. The London programme on Friday evening, May 15th, will include a series of dramatic episodes, each depicting a famous national dance. Beginning with the Festival of the Romanians (The Czardas), in the year 1423, the series will pass in turn through Spain, France, England, Russia, Scotland, and finally back again to England, with its jolly Maypole dance and Sir Roger de Coverley, enjoyed by the rustics on the village green.

The Scottish Church Assemblies.

The two great Scottish Church Assemblies begin their meetings on Tuesday, May 19th, and the opening ceremony of each will be broadcast. The two Assemblies are that of the Church of Scotland and the United Free Church of Scotland, and in the case of the former, a representative of the King is present in the person of the Lord High Commissioner, this year that dignity being the Earl of Elgin and Kincardine.

In addition to the opening ceremonies, debates will also be broadcast for an hour or so in the evenings during the session, an important one being the Foreign Mission of the United Free Church Assembly. It is also hoped to broadcast the concluding ceremonies the following week.

"Education in Canada."

A talk on "English As She is Taught in Canada" will be broadcast from London at 4.50 p.m. on May 14th, by Mrs. H. A. J. Fisher, wife of the Rt. Hon. Herbert Fisher, formerly Minister of Education, and recently elected Warden of New College, Oxford. Mrs. Fisher is already widely known as a writer and lecturer on educational subjects.

Revival of a Famous Work.

The Cardiff Station programme for Wednesday, May 20th, contains an interesting feature in the revival of an old musical farce, *May Day*, or *The Little Gipsy*. It is a practically forgotten work which was first produced at the Theatre Royal, Drury Lane, in 1775, and it has not been played for over a hundred years. A rare copy of the libretto was found in the British Museum by Mr. John Herbage, and with the music scored from a figured bass contemporary copy in his possession, Mr. Herbage has re-arranged the farce for broadcasting.

The romantic way in which the work has been brought to light again, as well as the story of its original production, lend added interest to Cardiff's performance. *May Day* was written by Garrick for the purpose of bringing before the public the young gipsy singer, Miss Abrams, and the music was composed by Dr. Arne. Some popular radio vocalists will take part in the performance, and choral work will be provided by the "SWA" Choir.

Northern Numbers.

A Chamber concert of about two hours' duration will be broadcast from the Aberdeen Station, on Sunday afternoon, May 17th. Quartets will be played by the Wireless Quartet, and short pianoforte and violin recitals will be given by Miss Marie Sutherland, the station accompanist, and Mr. D. F. McCallum. Mr. McCallum is well known in Scotland, and is regarded as one of the violinists of the future. The opening number is the "String Quartet in E Flat Major," by Dittersdorf. This is the first

occasion on which it will be broadcast from any station.

Listeners in the North are to have a rousing night on Monday, May 18th, when a programme of Scottish songs will be augmented by a recital of sea songs and sea chants by members of the Aberdeen Male Voice Choir, under the conductorship of Mr. Arthur Collingwood, F.R.C.O. Between the rendering of the choruses explanatory notes will be given by Mr. Collingwood.

Midday Concerts in Manchester.

The Tuesday midday Concerts, organized by Mr. Edward Isaacs in the Houldsworth Hall, have for some months been relayed by the Manchester Station and have formed a popular feature in their programmes. On Tuesday, May 12th, a special concert has been arranged, and listeners will have the opportunity of hearing a vocal recital by Miss Elsie Suddaby, soprano, and Mr. Frank Mullings, tenor.

A New Hull Feature.

It has been arranged that during the summer season the Hull Station shall broadcast Max Darewski's Band from the Spa, Bridlington. These performances will take place from 3.0 to 4.0 p.m. on Tuesdays, Thursdays and Saturdays of each week, beginning on Tuesday, May 26th, and finishing at the end of September. This band is well known, not only in the East Riding of Yorkshire, but all over the country, and this arrangement should prove acceptable to listeners in the district of Hull.

"La Traviata."

On the afternoon of Sunday, May 17th, a performance of Verdi's Opera *La Traviata* is being given from the Manchester Station. The principals taking part are: Miss Gertrude Johnson (soprano), Miss Clara Chambers (soprano), Mr. Lee Thistlethwaite (baritone) and Mr. Herbert Ruddock (bass). They will be supported by the "2ZY" Opera Chorus, under the direction of Mr. S. H. Whittaker, and by the "2ZY" Augmented Orchestra, conducted by Mr. T. H. Morrison.

The Grenadiers for Birmingham.

On Sunday, May 17th, Birmingham Station will have, as its main feature, the playing of various selections by the Band of His Majesty's Grenadier Guards, by permission of Col. B. N. Sargison-Brooke, C.M.G., D.S.O., directed by Lieut. G. Miller, L.R.A.M. The vocalists will be Mr. Harold Howes (baritone), and Miss Alice Courthman (solo pianoforte). Among the band items are, Overture, "Sicilian Vespers," "Morceau Elegant" (duet for flute and clarinet, by Howgill), "The Song of the Horn" (euphonium solo by Flegler), and Grand Selection from *Die Meistersingers*, by Wagner.

A Repertory D but.

The programme from the Liverpool Station on May 16th is entitled "Musical Comedy and a Play."

The play is *The Workhouse Ward*, an Irish comedy, by Lady Gregory, and is to be performed by the Station Repertory Players (under the direction of Mr. Edward P. Genn), who will be giving their first performance on that evening.

An Acrostic.

An interesting feature from Glasgow is the broadcasting, on Thursday, May 14th, of an Acrostic. This is something entirely new in Query Programmes, and listeners are asked to guess, not the items, but merely the names of composers and a few descriptive substantives, and clues are given in the programme.

PEOPLE YOU WILL HEAR NEXT WEEK.



[Soprano]
Miss CARMEN HILL (Soprano), is to sing at Birmingham, Cardiff and Manchester next week.



[Bass]
Mr. HENRY AINLEY, who will recite Byron's "Manfred" at London on May 10th.



Miss WINIFRED FISHER (Soprano), who will broadcast from London on May 10th.



[Baritone]
Mr. IAN HAMILTON, who will broadcast from Dundee on May 10th.



[Baritone]
H.R.M. PRINCE ARTHUR OF CONNAUGHT will broadcast on appeal on behalf of the Mothers' Hospital on May 10th.



[Bass]
Mr. STENSON COOKE will give an R.B. talk on "Road Unhappy and Traction" on May 15th.



Miss DOROTHY FULLER HORRIE (Contralto) will sing at Dundee on May 15th.



Miss RACHEL HUNT (Contralto) will be heard at Manchester on May 10th.



Miss HELEN DE FREY (Soprano), who will sing at Bournemouth on May 15th.

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

JOSEPH PARRY'S "BLODWEN."

(SWANSEA AND CARDIFF, FRIDAY.)

DR. JOSEPH PARRY was born in 1841 and died in 1903. He was the foremost Welsh composer of that period. His music definitely belongs to that period in its methods and style. This performance of *Blodwen*, in, so far as the writer knows, the first broadcast performance of a native opera at a Welsh station, and is, therefore, something of an historical event.

Blodwen is in the manner of Italian nineteenth-century opera. The music is written in separate Recitatives (declamatory passages approximating to speech, as contrasted with definite melody), Solo Airs or Songs, Duets, Quartets and Choruses, with the Soloists and Chorus occasionally combined.

The composer uses a few Welsh national airs.

ACT I.

SCENE I.—LADY MAELOR (*Contralto*) is alone in a room in Maelor Castle. It is the eve of the marriage of her daughter, Ellen, to Arthur of Berwyn.

A MESSENGER (*Tenor*) enters and sings a brief Recitative, then retires. He has returned with a letter from Sir Howell Ddu, who is expected, with Blodwen, whom he has adopted, to be present at the wedding.

LADY MAELOR sings of the coming festivities and prays for grace for Ellen.

The SERVANTS are now heard singing, behind the scenes, in praise of Ellen and Arthur.

Soon LOLO THE BARD (*Bass*) enters and sings his blessing.

The MESSENGER then announces the arrival of Sir Howell and Blodwen.

His description of Blodwen is a short example of Penillion Singing. For the benefit of English readers, it must be explained that this is an old Welsh custom, in which the real tune was played on the harp, whilst the singer sang an improvised melody against it. Here, the tune is the first two lines of "The Ash Grove."

SIR HOWELL (*Tenor*) and Blodwen (*Soprano*) come singing of their own Snowdon, "the home of the eagle."

SCENE II.—The Wedding Scene. "The bells ring. ELLEN appears in her wedding dress." Blodwen gives her a bouquet, wishing her happiness. CHORUS murmurs a blessing. A MESS (*Bass*) now intones the marriage ceremony, and the CHORUS follows with a joyful Waltz Song.

After a short Recitative by THE BARD, who regards the propitious stars, ELLEN (*Soprano*) and ARTHUR (*Baritone*), sing *Our cup of bliss is full at last*.

This Scene is brought to a dramatic close by the entry of three SOLDIERS, whose leader sings, *In Henry, King of England's name, I come, The keys of this proud castle to demand, or to demand the lives of those within.* LADY MAELOR, however, secures them, and the Welsh are loud in their cries of defiance.

ACT II.

SCENE I.—The Hunt is meeting. HUNTSMEN enter singing. But THE BARD comes, reading the omens of heavens and foretelling war. However, the hunt has set off; but SIR HOWELL stays behind and is heard to sing of Blodwen, whom he loves. Blodwen, in hiding, has heard him, and coming forward, sings a love-duet with him.

LADY MAELOR now appears and tells, in an Air, how these two recall her own youth.

A MESSENGER brings her a call to arms from the Prince of Wales. "Already Henry's forces muster strong."

The HUNTSMEN return singing.

SCENE II.—SIR HOWELL and ARTHUR sing a long duet full of patriotic sentiment. There follows a war-like SOLDIERS' CHORUS, then a SEMI-CHORUS sings a prayer for Heaven's favour, and finally Sir Howell, Arthur and the soldiers unite in singing *To arms! To arms!*

ELLEN bids Arthur farewell, pinning a white ribbon on his breast. She sings an old Welsh Air. Blodwen follows her example in taking leave of Sir Howell.

Then the Soldiers' Chorus is renewed.

SCENE III.—A MESSENGER brings Lady Maelor news of the fierce fighting, and of the prowess of Sir Howell and Arthur. But Lady Maelor summons THE BARD, who foretells distress. CHORUS echoes his words.

ACT III.

SCENE I.—ARTHUR, grievously wounded, lies on a couch in the Palace. ELLEN is nursing him. Arthur sings *The food of life is abiding*. A Monk enters, and, holding a crucifix before Arthur's eyes, gives him his blessing.

Ellen then begins the old Air which she sang when Arthur went off to fight—but now her words are *O! my Arthur, must thou leave me?* Arthur, growing faint, takes up the tune, begging her to pray for her country.

Arthur dies, and a distant bell tolls. The Scene ends with a FUNERAL MARCH. Blodwen begins the lament, and LADY MAELOR, the MESSENGER, and LOLO THE BARD take it up. Then a CHORUS of MOURNERS joins in.

SCENE II.—In Lady Maelor's Room. The MESSENGER tells of disaster in the battlefields. LADY MAELOR and Blodwen both inquire anxiously about Sir Howell. But the Messenger knows nothing of him save his prowess, and Blodwen sings, *Ye breezes that blow from the mountains, Bring tidings of Howell, I pray.*

LADY MAELOR has dreamed of fierce conflict; THE BARD declares Cambria's "final doom," and describes the end of the fighting, when Sir Howell was made prisoner and put into Chester Castle.

SCENE III.—THE PRISONERS in Chester Castle are lamenting their fate. (The tune they sing is an old Welsh Air.) Lady Maelor, Blodwen, and the Bard have been allowed to visit Sir Howell, who is condemned to die on the morrow.

SIR HOWELL sings his farewell to Blodwen. Then LADY MAELOR and THE BARD sing *The spirit of Warriors . . . look down*. Next the ENGLISH CHORUS are heard rejoicing outside, whilst Blodwen, LADY MAELOR, SIR HOWELL, and THE BARD in the prison sing *Woe to our land!*

Suddenly a stranger enters with a message for Sir Howell. He turns out to be RHYD GWYN (*Bass*), father of Blodwen, and a national hero, thought to be long since fallen in battle.

After greeting Blodwen, he gives his message: the King is dead, he himself is released after twenty years' captivity, and holds a warrant from the Court ordering the pardon and release of all prisoners.

The prison doors are thrown open, and all ends in general thanksgiving.

In the course of a big Chorus are heard the strains of the *March of the Men of Harlech*.

It was recently announced from Melbourne that the wireless station at Richmond Hill, Long Island ("WANG"), which succeeded in transmitting to Australia the sound of a locomotive bell, has won the silver cup offered by Sir George Barlow, of the Broadcasting League of Australia. The distance between the two stations is 12,175 miles.

Listeners' Letters.

[All letters to the Editor must bear the name and address of the sender. Anonymous contributions will not be considered. The Editor's address is 8 1/2, Southampton Street, Strand, London, W.C.2.]

Innocence!

DEAR SIR,—Can you kindly inform me whether the possession of a wireless set makes the owner liable to take out a licence?

The Post Office has applied to me for 10s. Yours, etc.,

London, S.W.

G. E. B.

The Prophet and His Own Country.

DEAR SIR,—I protest against the innumerable criticisms which are being fired at the B.B.C. The grumblers should be far away from England and experience the delight of coming home after a hard day's work to listen to a delightful concert which takes one back to the Homeland again, or let them try tuning-in to a Continental station, and find out how it feels to have advertisements howled at them between every item. Do they know that the B.B.C. is held up as a model of efficiency in every country except England? It is simply a case of the prophet and his own country over again, and I and many others wish long life to the B.B.C., which has done so much to bring pleasure to dwellers in far countries.

Yours, etc.,

"SAPPER."

Provincia de Pontevedra, Spain.

Jazzing the Classics.

DEAR SIR,—Why, in the jazz age in which we are now living, when new dance numbers are being published literally by the score every week, must we fall back on some of our most famous classical compositions and thus cheapen them simply to satisfy the desires of a jazz-erased world?

Why must we take the compositions of the masters and shy? "We will show you how these ought to be played"? It has already had its effect. When these items are now heard at a good classical concert, a certain portion of the audience will smile blandly and whisper to one another: "Did you hear the Savoy Bands play that as a fox-trot last night? It was ripping." Others say nothing; but, if you will cast your eyes on the ground, you will see their feet moving instead. They are, in a moment, in a totally different sphere. They imagine themselves in a ballroom instead of a concert hall, and the real meaning of the composition being performed falls upon blank minds. The members of all the most celebrated dance bands are undoubtedly wonderful players on their respective instruments, but if they can sit down and turn some of our greatest classics into ragtime, they cannot possibly be real musicians in the true sense of the word.

How much better it would be if we could only learn to try and be original, leaving other people's work intact. We of to-day are not capable of improving upon the exquisite melodies of the great masters. These men are no longer in our midst, but their compositions, happily, will always remain with us. It is our duty, then, to see that their works are kept sacred.

Yours, etc.,

E. C. A.

Kersal, Manchester.

"Listen Before Criticising."

DEAR SIR,—Your correspondent, "W. B.," makes a good point in saying "Listen before criticising."

Not infrequently I have kept on the headphones to hear something I did not expect to appreciate, and I have had a number of pleasant surprises in this way, because the speakers have had a fascinating way of dealing with their subjects.

Yours, etc.,

Woodhouse, Sheffield.

D. B. W.

(Continued on the facing page.)

Listeners' Letters.

(Continued from the facing page.)

The Victory of Music.

DEAR SIR,—A well-known and distinguished man of letters remarked, in the course of a recent talk from London: "I know nothing about broadcasting and care less."

A little later on, he professed doubt as to whether some of the latest discoveries and inventions of science would be productive of any real and lasting good to humanity.

Two criticisms at once suggest themselves, and the first is that to know nothing about broadcasting is to admit an ignorance inexcusable in an otherwise well-informed person; to care nothing about broadcasting when using that very medium for the purpose of making an appeal indicates a lack of sincerity.

Further, the speaker can hardly have realized that broadcasting is doing for music the very thing that he himself desires for Shakespearean drama, and that the "victory" of music is being rendered more complete than the "victory" of Shakespearean and other drama can ever be. For this, the true artist will render thanks to broadcasting, and will further the interests of artistic education by enlisting the too often despised aids of science.

Yours, etc.,

Bridge of Weir.

C. K. C.

A World Wireless Language.

DEAR SIR,—I read with some surprise Mr. R. de Poynton's conclusions that English would eventually become the world's radio language.

While I must admit that the adoption of English as the world's wireless language would be very convenient to some of us, from a selfish point of view, I do feel that a national international language is a contradiction in terms. Surely, it is asking too much to expect the language which is serving as a medium of speech within the boundaries of a country also to fulfil the rôle of "Lingua Franca."

From a practical point of view, also, English is eminently unsuitable for a broadcast language: its vowels and diphthongs are much too indistinct, and its syllables are too frequently slurred. Spanish, or Italian, with their fine open vowels and sharp and distinct consonants, would be more practicable, if any national language could be practicable.

Those countries which are admittedly progressive, such as Germany, France, and Denmark, are regularly broadcasting Esperanto in their programmes (the first to the extent of nine stations weekly), and it is reported that shortly a transmitting station will be opened in Geneva, from which Esperanto will be the only language used for foreign reception.

Yours, etc.,

Ipswich.

F. D. M.

Clearly Heard in Vienna.

DEAR SIR,—On Easter Monday the B.B.C. transmission, ending with twelve bell strokes, was received with exceptional strength and purity in my loud speaker. The strength was such that the sound could be heard very well three rooms away. My set is a *one-coil* with reaction coil strengthened by one *simple low-frequency amplifier*. My aerial is *indoors* under the roof, and consists of four wires, each twelve metres in length, forming a hollow box, the wires being one metre apart. My down lead is twenty-seven metres.

You will perceive that it was without any outdoor aerial or three-valve apparatus that I heard the very beautiful transmission so distinctly.

Yours, etc.,

RANK PROCHASKA

(Conductor of the Municipal Theatre of Vienna).

Vienna, April 14th, 1925.

By Order of the Red Circle.

A Test That Failed. By Alfred Heard.

"YOUNG Drake was telling me a yarn the other day," remarked the Tenor, to the assembled artists. "Most of you know Drake, now starring in the revival of *Durothy*, and you also know the sort of extravagant yarn he delights to tell—as *right* on the beach at Narragansett, but *outré* outside Charing-Cross post office! To try and pass off a 'Secret Theatrical Society' yarn on me as 'perfectly true, old lad!' Black Hand Gang in Bedford Street! Ha! ha! I reproved him in somewhat scathing terms, and begged him to remember that he was not speaking to a credulous young rustic such as a bookmaker or a stage-manager!"

"I also have a strange story of warnings and threats to tell," said the Baritone, "but, as I am afraid you would class me with young Drake if I told you that it was perfectly true, as indeed it is, I will say no more!"

"My dear Ainsley," protested the Tenor, "if you say your story's true, we believe you. You are not a young irresponsible like Drake! As an elderly—"

"What!" cried the Baritone, menacingly.

"As an elderly aunt of mine said the other day," continued the Tenor, imperturbably. "Mr. Ainsley has such an impressive manner; he looks so trustworthy!"

The Baritone's face relaxed. "Ah! *De Vero*," he said. "I hope to have the pleasure of meeting your aunt in the near future."

"Mr. Ainsley," murmured the Soprano, "we should all like to hear the story. Warnings and threats sound so exciting. Pray do not keep us in suspense!"

Clasping his hands behind his back, the Baritone paced backwards and forwards for a minute or two. "It concerns an old friend of mine, who, for the purpose of the story, we will call Ralton. He is a singer of some repute and fairly well-known to listeners to the broadcast programmes. You must know that Ralton was engaged to a pretty, but, to my mind, somewhat affected girl, to whom we will give the fictitious name of Doreen Walton. She seemed to be very fond of Ralton, and it may be that I was over-critical."

"Now, one evening, on arriving at the broadcasting station to fulfil an engagement, Ralton was handed a note which had been left for him, so he was told, by a well-dressed youth. Opening the note, he was astounded to read the following—"

"You are advertised to sing 'Vulcan's Song' to-night. You are warned not to sing this song, but to substitute 'The Toreador's Song' from *Carmina*."

"BY ORDER OF THE RED CIRCLE."

"To say that Ralton was surprised on reading this effusion would be putting it mildly. After making inquiries from all who had seen the messenger, he decided that it must be a practical joke, and resolved to ignore the warning. Ralton is a particularly level-headed, sensible man, and not at all likely 'to get the wind up,' as the saying is, over an anonymous communication."

"I say, old man," observed the Tenor. "Do you know whether your friend Ralton had ever belonged to a secret political society?"

"No, I am quite sure he had not," replied the Baritone, "and he was not the sort of man at all likely to do so. Anyhow, he sang 'Vulcan's Song,' and the other songs he was advertised to sing, packed up, and left the station."

"And he was kidnapped on the way home!" cried the Soprano, looking very concerned.



"No, indeed!" rejoined the Baritone, with a smile, "nothing so romantic happened. He saw his fiancée the next morning and told her about it. She expressed great anxiety, and begged him to take no risks. Ralton laughed, and promised to be very discreet."

"In a week's time Ralton was due to sing at the broadcasting station again, and on arrival was handed a letter. Tearing it open, he was amazed to find another warning from the Red Circle!"

"By Jove!" cried the Tenor, "another one! What did the wretches say this time?"

"Oh, the letter was in the nature of a final warning," said the Baritone. It read:—

"You will sing 'The Windmill' in place of 'The Red-King' to-night. If you ignore this second, and final, warning, the blow will fall."

"BY ORDER OF THE RED CIRCLE."

The Soprano gave a muffled shriek. "What did Mr. Ralton do? Wasn't he scared, Mr. Ainsley?"

"The letter got his back up; he ignored the warning, and sang 'The Red-King.' Miss Claire, I might say that, knowing Ralton as well as I do, I cannot imagine him doing anything else. Now, this is the strange part of the story. When he saw his fiancée the following afternoon, she greeted him with unusual warmth, and threw him off his balance by saying, 'I am so glad, darling, that you stood the test so well!'"

"Test?" Ralton ejaculated, in a mystified way. "What test?"

"Why, the little test Amy Goodwin and I arranged. The Red Circle test, we called it!"

"Ah!" exclaimed Ralton, "the Red Circle test!" Then, as a sudden light illuminated the darkness of his understanding, "Do you mean to say that you and Amy Goodwin sent those silly, threatening letters to test me? What the Dickens is the game, Miss Walton?"

"Miss Walton!" faltered Ralton's fiancée, in a tone of great reproach, "surely you're not angry? Amy said how romantic it would be to test your bravery by sending warning letters as if they came from a secret society. It was fun. Of course, I knew that you would come through the test with flying colours!"

"Oh, you did, did you?" said Ralton, who did not see the romantic side. "You remember the story of the Lady and the Glove, I suppose?"

"Yes, darling," replied his now trembling fiancée.

"Well, just try to imagine that you are the Lady and I am the idiot who picked up your glove; the sequel's the same, anyway. Good afternoon, Miss Walton!"

"By Jove! My turn to sing! I'll just add that Ralton's still single!"

THE B.B.C. transmits S.O.S. messages in cases of life and death urgency, where either an address is unknown or uncertain or where there is no alternative means of communicating with the person wanted.

During the first three months of this year, forty-six S.O.S. calls were sent out from London. Of these, twenty-six were definitely successful, five were unfortunately too late, six were unsuccessful, and in nine cases the result was unknown.

In response to many requests, the Belfast Station will broadcast on Monday, May 18th, a programme of "Memories," consisting of music that was popular about a decade ago.

WIRELESS PROGRAMME—SUNDAY (May 10th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The "High-Power (Chelmsford) Programme will be found on page 297.

2LO LONDON. 365 M.

Schumann Programme.

S.B. to other Stations.

KATE WINTER (Soprano).
GLADYS PALMER (Contralto).
SYDNEY COLTHAM (Tenor).
ROY HENDERSON (Baritone).
THE WIRELESS SYMPHONY ORCHESTRA
Conductor, PERCY PITT.

4.0 The Orchestra.
Overture, "Cossaca."

Spanish Love Songs.
For Four Solo Voices and Orchestra,
Op. 155.
Part I.

Bohéro (Orchestra).
"De Dentos Tengo Mi Mal" (Soprano).
"Muy Graciosa es la Doncella" (Tenor).
"Cubrid me di Flores" (Duet, Soprano and Alto).
"Ebro Daudolosa" (Baritone).

The Orchestra.
Romance.
Scherzo.

Spanish Love Songs, Part II.
Intermedio (Orchestra).
"Sannosa esta la Nana" (Tenor).
"La Sierra es Alta" (Alto).
"Ojos Garza en la Nana" (Duet, Soprano and Baritone).
"Yoma Ciega, los Ocurra" (Quartet).

4.45. "MANFRED."
A Poem by Lord Byron.
With Overture and Incidental Music by
Robert Schumann.
Declined by
HENRY AINLEY.

6.0-6.30.—CHILDREN'S CORNER. *S.B. from Aberdeen.*

8.0. The Bells of St. Martin.
8.15-9.0. A Simple Service
in which all people can join.
With an Address by
The Rev. H. E. L. SHEPPARD.
Relayed from St. Martin-in-the-Fields.

A Programme of Music

WINIFRED FISHER (Soprano),
HORACE STEVENS (Bass Baritone),
IRENE SCHARER (Solo Pianoforte),
and
THE J. H. SQUIRE CELESTE OCTET
Under the direction of
J. H. SQUIRE.
Led by Mayer Gordon.
At the Piano—Frank Heade.
S.B. to other Stations.

9.0. The Octet.
Overture, "The Marriage of Figaro" *Mozart*
Valse, "Doctrienen" *Strauss*
Winifred Fisher.
"Black Roses" *Sibelius*
"The Dove" *Eric Fogg (25)*
"The Shepherd's Song" *Flyer (3)*
Irene Scharer.
Nocturne in F Sharp Minor
Study in E Flat *Chopin*
Study in G Flat *Chopin*
Valse in D Flat *Chopin*
Valse in E Minor *Chopin*

9.30 (approx.). Horace Stevens.
"Break, Break" *Richard*
"Mistress Mice" *Wolther (9)*
"Marriage Morning"
"Hey! Ho! For the
Wind and the Rain"

Winifred Fisher.

"The Pentfield Weavers" *Dorothy Hopken*
"A Swan" *Grieg*
"A Song of Midsummer" *Sigurd Lie (16)*
The Octet.

Polonaise Brillante *(Vieuxtemps)*
(Soloist—MAYER GORDON).
10.0.—TIME SIGNAL FROM GREENWICH.
WEATHER FORECAST and GEN-
ERAL NEWS BULLETIN. *S.B. to all*
Stations.

Local News.
10.15. The Octet.
"Reverie d'Amour" *York Bowen (67)*
"Nigger Dance" *Acker, arr. Seas*
Irene Scharer.
Scherzo in B Flat Minor *Chopin*
Horace Stevens.
Three Indian Songs *T. Lacombe*
"Lullaby," "Love Song," "The
Weavers."

The Octet.
Excerpts from "La Bohème"
Puccini, arr. Gaudin (56)

10.50.—Close down.

5IT BIRMINGHAM. 475 M.

4.0-6.0. **Orchestral and Solo**

THE STATION ORCHESTRA:

Conducted by JOSEPH LEWIS.

INGRAM BENNING (Tenor).

FRANK CANTILL (Solo Violin).

WALTER HEARD (Solo Flute).

RICHARD MERRIMAN (Solo Cornet).

The Orchestra.

Overture, "Don Giovanni" *Mozart*

Richard Merriman.

"Able With Me" *Liddle (9)*

Ingram Benning.

"O Vision Entrancing" *Goring Thomas (9)*

"Blow, Blow, Thon Winter Wind" *Quilter (9)*

Walter Heard.

"Reverie d'Amour" *Paggi*

The Orchestra.

Suite, "Stars of the Desert" *Woodford-Finden (9)*

"Stars of the Desert"; "You Are All
That is Lovely"; "The Rice was
Under Water"; "Fate."

Frank Cantell.

"Reverie" *Vieuxtemps*

Richard Merriman.

"The Rosary" *Nerin (34)*

The Orchestra.

Ballet Music, "Sicilian Vespers" *Verdi (34)*

Ingram Benning.

"Eleonore" *Colebridge-Taylor (46)*

"An Evening Song" *Blumenthal (15)*

Walter Heard.

"Valse du Printemps" *de Jong*

The Orchestra.

"Träumerei" *Schumann*

"Abendlied" *Schumann*

"Scottish Fantasia" *Stephen (34)*

6.0-6.30.—CHILDREN'S CORNER. *S.B. from Aberdeen.*

8.30-9.0. Studio Service.

Hymn, "Thine for Ever, God of Love" *(A. and M., No. 280) (Second Tune).*

Religious Address by The Rev. RUSSELL

BAKER, R.A., of the Baptist Church,

Selly Park.

Hymn, "Hark, Hark, My Soul" *(A. and*

M., No. 223) (Second Tune).

9.0-10.30.—Programme *S.B. from London.*

6BM BOURNEMOUTH. 385 M.

3.0-4.30. BAND

of the

ROYAL MILITARY COLLEGE

(Sandhurst).

DOROTHY COLSTON (Vocalist).

Relayed from

South Parade Pier, Southsea.

4.30-5.0. FIONA MACMILLAN

(Solo Pianoforte).

ETHEL RAWLINGS (Solo Violin).

Fiona Macmillan.

Prelude in D *Felix Smetana (2)*

Ethel Rawlings.

Allegro *Finco, arr. Bent and O'Neil (57)*

"An Bord d'un Ruiseau" ("On the Bank
of a Stream") *de Huidobro*

Fiona Macmillan.

Impromptu in E Flat *Schubert*

"The Sea" *Alec Rowley (4)*

Ethel Rawlings.

"Caprice Viennois" *Kruder (37)*

"Elle est" *Renfeld*

Fiona Macmillan.

Polish Dance, Op. 3, No. 1 in E Flat
Minor *Schwarzkopf*

6.0-6.30.—CHILDREN'S CORNER. *S.B. from Aberdeen.*

8.30. Westbourne Wesleyan Church Choir

Choirmaster, A. BERNARD RALPH.

Hymn, "The Radiant Morn Hath Passed
Away" (Methodist Hymn Book, No. 921).

8.35.—The Rev. C. H. BATEMAN, of West-

bourne Wesleyan Church: Religious Ad-

dress.

8.45.—Hymn, "Praise My Soul, the King of
Heaven" (Methodist Hymn Book, No.

13).

9.0-10.30.—Programme *S.B. from London.*

5WA CARDIFF. 351 M.

4.0-6.0. LIONEL FALKMAN (Solo Violin).

LILY MORGAN (Contralto).

THE STATION ORCHESTRA.

Conductor, WARWICK BRAITHWAITE.

Orchestra.

Selection, "Aida" *Verdi-Tarun (56)*

Lily Morgan.

"Arise, O Sun" *M. Cranke Day (17)*

"The Arrow and the Song" *Balfe*

Orchestra.

Romance and Two Dances from "The Con-

queror" *German (15)*

Lionel Falkman.

Suite for Violin and Pianoforte.

Robert Schumann—1878-1748

Arise; Presto; Gavotte; Olga; Presto.

Orchestra.

Three Dream Dances... *Colebridge-Taylor (3)*

Lily Morgan.

"Ships of My Dreams"

T. Wilkinson-Stephenson (9)

"I Heard You Singing" *Eric Coates (15)*

"The Road of Looking Forward"

Hermann Lohr (15)

Orchestra.

"Schumann Suite" *Langley*

Lionel Falkman.

"The Avalanche" *Cecil Burleigh*

Largo from "Fantasia Appassionata"

Frederic Chopin

"The Admiral's Galliard" *Moffat (57)*

(18th Century English)

Orchestra.

"Piaison" Symphonic Poem

Saint-Saens (38)

6.0-6.30.—CHILDREN'S CORNER. *S.B. from Aberdeen.*

6.30-8.0.—Religious Service, relayed from Tred-

egarville Baptist Church.

9.0.—Programme *S.B. from London.*

10.0.—WEATHER FORECAST and NEWS.

S.B. from London.

Local News.

10.15.—Programme *S.B. from London.*

10.50.—"The Silent Fellowship."

11.15.—Close down.

A number against a musical item indicates the name of the publisher. A key list of publishers will be found on page 302.

Sunday's Programme.

(Continued from the facing page.)

2ZY MANCHESTER. 374 M.

4.0-6.0. Band and Voices.

THE CULCHETH MILITARY BAND:
Conductor, THOMAS HILL.

RACHEL HUNT (Contralto).

LEONARD GOWINGS (Tenor).

Band.

Festival March, "Father Rhine"

Lincke (34)

Overture, "Morning, Noon and Night"

Suppe

Rachel Hunt.

"The Boatman" (Songs of the North)

Malcolm Lawson (17)

"The Dreary Steppe" Gretchenow

"Spring Waters" Bachmanow (16)

Band.

Piccolo Fantasia, "Echoes of the Forest"

Dumora (34)

Leonard Gowings.

"The Garland" Mendelssohn

"Pleading" Elgar (46)

"The Slighted Swain" arr. Lane Wilson (9)

Band.

Selection, "Rip Van Winkle"

Plangnette (13)

Rachel Hunt.

"May Night" Brahms

"I Know Where I'm Goin'" arr. H. Hughes (10)

"I Know My Love"

Band.

Ballet Music, "Romeo and Juliet" Schubert

Leonard Gowings.

"Where'er You Walk" Handel

"Songs My Mother Taught Me" Dvorak (41)

Band.

Reminiscences of Tchaikovsky

arr. Godfrey (15)

6.0-6.30. CHILDREN'S CORNER. S.B. from Aberdeen.

8.0-8.45. HONEY: Talk to Young People.

English Hymnal, No. 512, "Ye Watchers and Ye Holy Ones."

Religious Address by The Rev. A. F. ALDIS, Chaplain to the Royal Infirmary.

English Hymnal, No. 585, "Thou Didst Leave Thy Throne."

Bible Reading.

Anthem, "Rejoice To-day With One Accord" (Arthur Henck)

English Hymnal, No. 569, "Evening is Hushed in Silence."

9.0-10.50.—Programme S.B. from London.

5NO NEWCASTLE. 400 M.

4.0-6.0.—SCHUMANN PROGRAMME. S.B. from London.

6.0-6.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

6.30. The "5NO" Choral Society Octet.

Hymn No. 207 (A. and M.).

The Rev. WALTER S. WATT, John Knox Presbyterian Church, Elswick Road.

Religious Address.

Hymn No. 197 (A. and M.).

9.0-10.50.—Programme S.B. from London.

2BD ABERDEEN. 495 M.

4.0-6.0.—SCHUMANN PROGRAMME. S.B. from London.

6.0-6.30.—CHILDREN'S CORNER. S.B. to all Stations.

8.30. The Hon-Accord U.F. Church Choir.

Psalm 145 (2nd Version) V. 1-6 (Tune, "Duke Street," No. 6).

(Continued in next column.)

HIGH-POWER PROGRAMME.

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

SUNDAY, May 16th.

4.0-6.0.—Programme S.B. from London.

6.0-6.30.—CHILDREN'S CORNER. S.B. from Aberdeen.

8.0-10.50.—Programme S.B. from London.

MONDAY, May 17th.

6.0-11.0.—Programme S.B. from London.

TUESDAY, May 18th.

6.30-8.0.—Programme S.B. from London.

Chamber Music and Drama.

DALE SMITH (Baritone).

THE KUTCHER STRING QUARTET:

SAMUEL KUTCHER (1st Violin);

GEORGE WHITAKER (2nd Violin);

LEONARD RUBINSTEIN (Viola);

JOHN BARBIROLI (Violoncello).

8.0. The Quartet.
Quartet, Op. 74, No. 3 in G Minor .. Haydn
Dale Smith.

"By the Sea" .. Schubert

"The Rosebud" .. Schubert

"Her Picture" .. Schubert

"The Fishermans' Song" .. Schubert

8.45.—THE AVENGERS. S.B. from London.

9.15. Dale Smith with Quartet.

Song Cycle for Voice and String Quartet.

"Love Blows as the Wind Blows."

Words by W. E. Henley

George Butterworth (40)

[First Broadcast Performance.]

9.30. "A BIT OF OLD SHAKESPEARE."

A Humorous Sketch by

Angus Brierley.

Translated by R. E. JEFFREY.

Listeners should imagine that they are

seated in the gallery of a theatre over-

hearing the remarks on the performance,

and occasionally the voices of the per-

formers.

9.45. Dale Smith.

Folk Songs.

"Mary Casady" (Irish) arr. Somerville (17)

"Willie's Gane to Melville Castle" (Scot-

lish) .. arr. Lawson

"The Poor Couple" (English)

arr. Cecil Sharpe (40)

The Quartet.

Andante Cantabile from Quartet in D

Minor .. Tchaikovsky

10.0-11.30.—Programme S.B. from London.

(Continued from the previous column.)

The Rev. JOHN E. PENMAN, Hon-Accord

U.F. Church: Religious Address.

Anthem, "Hymn to the Trinity."

Hymn, No. 170.

9.0. A SACRED RECITAL OF

Old Psalm Tunes

by

THE PRECENTORS' CHOIR

Psalm 100. Tune, "Old Hundredth"

(L.M.).

Psalm 46, V. 1 to 5. Tune, "Artaxerxes"

(C.M.).

Para. 16, V. 1, 2, 4. Tune, "Coleshill"

(C.M.).

Hymn, No. 44, "Fierce Raged the Tem-

pest."

Psalm 119, V. 65, 67, 72. Tune, "Oling-

ton" (C.M.).

Para. 15, V. 3, 4, 5, 6. Tune, "Soldan"

(L.M.).

Para. 54, V. 1, 2, 3, 4. Tune, "Strac-

thos" (C.M.).

Psalm 69, V. 3 to 5. Tune, "Mervin"

(C.M.).

Anthem No. 12, "I Will Lay Me Down in

Peace."

Psalm 98, V. 1, 2, 4. Tune, "Pembroke"

(C.M.).

WEDNESDAY, May 19th.

6.0-11.0.—Programme S.B. from London.

THURSDAY, May 14th.

6.0-8.0.—Programme S.B. from London.

6.0. RADIO FANTASY, NO. 4.

"For the Crown."

Written by JOHN OVERTON.

Music specially arranged by

JOSEPH LEWIS.

Relayed from Birmingham.

Characters:

(In the order of their speaking.)

Non-Resistant:

Cromwell .. JOSEPH LEWIS

A Captain .. WILLIAM MACREADY

Jake, a Trooper .. HAROLD CASEY

First Soldier .. HAROLD HOWES

A Sentry .. WILLIAM BONNILL

Cavaliers:

Sir Richard Maxwell .. PERCY EDGAR

Sir Peregrine Boyes .. JOSEPH LEWIS

Alan Throckmorton

STANLEY FINCHETT

A Cavalier .. ERNEST SMITH

A Sentry .. PERCY EDGAR

Colonel Peard .. WILLIAM MACREADY

Country Folk:

Farmer Brookes .. JOSEPH LEWIS

Jarge, an Old Waggoner .. PERCY EDGAR

Betty Brookes .. GLADYS COLBOURNE

Hal Carter .. HAROLD CASEY

Widow Marlow .. JOHN OVERTON

An Old Parson .. PERCY EDGAR

Scene I.—The Roundhead Camp.

Scene II.—The Cavalier Camp.

Scene III.—A Harvest Field.

Scene IV.—The Old Barn.

The Action takes place on a Summer's

Evening, 1643.

10.0-11.30.—Programme S.B. from London.

FRIDAY, May 16th.

6.0-11.0.—Programme S.B. from London.

SATURDAY, May 16th.

6.0-8.0.—Programme S.B. from London.

8.0-10.0.—POPULAR ORCHESTRAL PRO-

GRAMME. S.B. from Glasgow.

10.0-12.0.—Programme S.B. from London.

Psalm 51, V. 7, 9, 11, 15. Tune, "St

Kilda" (C.M.).

Psalm 100 (2nd Version) 1 to 5. Tune,

"Shandon" (C.M.).

Hymn, No. 365, "Abide With Me."

10.0-10.30.—Programme S.B. from London.

5SC GLASGOW. 420 M.

4.0-6.0.—SCHUMANN PROGRAMME. S.B.

from London.

6.0-6.30.—CHILDREN'S CORNER. S.B. from

Aberdeen.

8.30. Studio Service.

Choir: Psalm No. 8, "How Excellent is

All the Earth" (Tune, "Wiltshire")

(S.P.).

Scripture Reading.

The Rev. ERNEST BROWN, Wesleyan

Methodist Church: Religious Address.

Choir: Psalm No. 72, "O Lord, Thy Judg-

ments Give the King" (Tune, "Eding-

ham") (S.P.).

Prayer.

Choir: Hymn, "Praise, My Soul" (C.H.,

No. 18).

9.0-10.50.—Programme S.B. from London.

A number against a musical item indicates the name

of its publisher. A key list of publishers will be found on

page 293.

WIRELESS PROGRAMME—MONDAY (May 11th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the stations mentioned.

The High-Power (Chelmsford) Programme will be found on page 297.

2LO LONDON. 365 M.

- 3.15-3.45.—Transmission to Schools: Mr. E. Kay Robinson, Natural History Talk, "Caddis Fly and Their Allies."
- 4.0-5.0.—Time Signal from Greenwich. "Poetry and Life" (2), by Williamson Wooster. Trocadero Ten-Time Music. "Famous Old Castles—(6) Palazzo Vecchio in Florence," by Helen Townsley.
- 6.0.—CHILDREN'S CORNER: "The Valiant Little Tailor" from "My Book of Best Fairy Stories." Special Pieces (By Request) by Annie Sophie. Stories by "Miss Nobody Special."
- 6.30.—Children's Letters.
- 6.40.—VISICOLNT HAMBLETON, D.L., J.P.: An Appeal on behalf of King's College Hospital.
- 7.0.—TIME SIGNAL FROM BIG BEN. WEATHER FORECAST and 1ST GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Dr. J. J. SIMPSON, M.A., D.Sc., "Insects Which Breed in Water." *S.B. from Cardiff.*
- 7.25.—Music. *S.B. to all Stations except Belfast.*
- 7.40.—Topical Talk. Mr. THOMASSEN A. THUESINK VAN DER HOOP, Leader of the Dutch Expedition from Amsterdam: "Our Flight to Java." *S.B. to other Stations.*

"The Merry Month of May."

MICHAEL HEAD (Baritone).

THE LONDON SINGERS:

WINIFRED WHELEN; JOHN PATTERSON; KATHLEEN SEDDON; GEORGE STOCKWIN; MARGERY PHILLIPS; W. REEVES DUNBAR; CHARLES WREFOED

(Devonshire Dialect Entertainer).

THE WIRELESS ORCHESTRA:

Conducted by DAN GODFREY, Junr.

- 8.0.—The Orchestra.
- Overture, "A May Day" *Haydn Wood* (34)
- Suite, "Woodland Pictures" *Fletcher* (34)
- Michael Head (at the Piano).
- "May Dew" *Stanford-Bennett*
- "In May" *Schumann*
- "The May Night" *Brahms* (41)
- 8.35 (approx.). Charles Wrefoed is a Dialect Recital.
- The London Singers.
- "Now is the Month of Maying" *Morley* (58)
- "Sigh No More, Ladies" *Stephen* (40)
- "Come, All Ye Lads" *Flora's Lane*
- "A Country Dance" *Holiday* *Wilson*
- 9.0 (approx.). The Orchestra.
- Suite, "A Day in May" *Friml* (16)
- Intermezzo, "Flowers in the Broom" *Bloa* (34)
- Michael Head (at the Piano).
- "A Roundelay" *Lidzey* (9)
- "O Let No Star Compare With Thee" *Michael Head* (9)
- "The Floral Dance" *Katie Moss* (15)
- 9.30 (approx.). Charles Wrefoed is a More Dialect Entertainment.
- The London Singers.
- "On the Plains" *Thomas Weekes* (59)
- "Flowers for" "A Pageant" *May H.*
- "You" *Brake* (26)
- "Speedwell" *Summer*
- The Orchestra.
- "Country Song" *Holst* (46)
- 10.0.—TIME SIGNAL FROM GREENWICH. WEATHER FORECAST and 2ND GENERAL NEWS BULLETIN. *S.B. to all Stations.*
- Prof. LASCELLES ABERCROMBIE, M.A., "Appreciation of Poetry—(3) Sound and Sense." *S.B. from Leeds-Bradford, Local News.*

THE EXPERIMENTAL TRANSMISSION For Amateur Wireless Engineers will be carried out by the NEWCASTLE STATION 11.0-11.30.

- 10.30.—A COUNTRY WALK. *S.B. to Bournemouth.*
- The Orchestra.
- "The Green Lanes of England" *Cluteam*
- At the Inn we find Two Argumentative Yokels.
- Played by GEORGE STOCKWIN and FRED BECK.
- The Orchestra.
- March, "Gaily Thro' the World" *Macbeth* (34)
- 11.0.—Close down.

5IT BIRMINGHAM. 475 M.

- 3.30-4.30.—The Station Wind Quintet. Frances Morris (Soprano).
- 4.45.—WOMEN'S CORNER: Sidney Rogers, F.R.H.S., Topical Horticultural Hints, "Little Known Vegetables." *Elsie Wilson* (Soprano).
- 5.15.—CHILDREN'S CORNER.
- 5.55-6.0.—Children's Letters.
- 6.40.—Boys' Brigade, Boys' Life Brigade and Church Lads' Brigade Bulletin. The Rev. O. D. Wiles, R.A., M.C. (Chaplain, Birmingham Batta., C.L.B.).
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Dr. J. J. SIMPSON, *S.B. from Cardiff.*
- 7.25-8.0.—Programme *S.B. from London.*
- Song—Music—Drama.
- THE STATION ORCHESTRA.
- CARMEN HILL (Mezzo-Soprano).
- THE STATION PLAYERS:
- Under the Direction of WILLIAM MACREADY.
- 8.0.—The Orchestra.
- Overture, "Fortuna's Labyrinth" *Suppl* (34)
- "A Children's Suite" *Ansell* (34)
- "Pachelbel's" "The Musical Box"; "The Box of Soldiers"; "The Story Box"; "The Fairy Doll." *Carmen Hill.*
- "Voi Che Sapete" ("Le Nozze di Figaro") *Mozart*
- "Eastward Thou the Land!" ("Mignon") *Thomas*
- The Orchestra.
- Selection, "Eileen Aroonah" (Irish Air) *arr. Baynes* (61)

- 9.0.—"THE MILLS OF GOD," *by Lillian Rolfe.*
- The Rev. Frank Stanton
- WILLIAM MACREADY
- Muriel Stanton (His Sister)
- EDNA GODFREY-TURNER
- Scarth Carlton *FRANK V. FENN*
- 9.20.—The Orchestra.
- "Softly Awakes My Heart" ("Samson and Delilah") *Saint-Saens*
- Mimmi ("Don Giovanni") *Mozart*
- Carmen Hill.
- "Spinning Song" *Clarke* (15)
- "A Little Twilight Song" *Kellic* (44)
- "She Dwelt Among the Untrodden Ways"
- The Orchestra.
- Dance Suite ("Young England") *Cluteam and Rath* (3)
- Hornpipe and Country Dance; Mermaid Dance; Jig.
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Prof. LASCELLES ABERCROMBIE, *S.B. from Leeds-Bradford, Local News.*
- 10.30.—The Orchestra.
- Selection, "The Pink Lady" *Caryl* (15)
- Valse Suite, "Three-Pears" *Coleridge-Taylor* (5)
- 11.0.—Close down.

6BM BOURNEMOUTH. 386 M.

- 3.45.—Talk to Women: "The Birth of Poetry," by the Rev. A. D. J. Allan, M.A. The Bungalow Cafe Orchestra: Musical Director, Arthur Pickett. Relayed from the Bungalow Cafe, Southampton.
- 5.0.—CHILDREN'S CORNER: Songs, Stories, etc.
- 5.30.—Children's Letters.
- 5.45.—Boys' Brigade, Boys' Life Brigade, and Church Lads' Brigade News.
- 6.0.—Scholar's Half-Hour: "The Hudson Bay Company," by Miss M. R. Dacombe, M.A.
- 6.30.—Music.
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Dr. J. J. SIMPSON, *S.B. from Cardiff.*
- 7.25-8.0.—Programme *S.B. from London.*
- 8.0-8.15.—Interval.

Winter Gardens Night.

THE MUNICIPAL ORCHESTRA:

Conducted by Sir DAN GODFREY.

CAVAN O'CONNOR (Tenor).

BROMLEY CARTER (Entertainer).

Relayed from the Winter Gardens.

- 9.15.—Orchestra.
- March, "Soaring" *Nowowiecki* (34)
- Overture, "Maritana" *Wallace* (34)
- Valse, "Blossoms from the South" *Struss* (34)
- Cavan O'Connor.
- "Macushla" *Dermot MacDonogh* (9)
- Orchestra.
- Intermezzo, "Loin du Bel" *Gilles*
- Selection, "The Queen of Sheba" *Gounod* (34)
- Bromley Carter.
- In Selections from his Repertoire.
- Interval.
- Orchestra.
- Suite, "Alsatian Scenes" *Maurast*
- "At the Inn"; "Under the Lime Trees"; "Sunday Evening."
- Pizzicato, "Elfland" *J. P. Barnett* (67)
- Cavan O'Connor.
- "Love's Quarrel" *G. Scott* (25)
- Orchestra.
- Popular Selection of Wilfred Sanderson's Songs *Sanderson* (3)
- 10.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Prof. LASCELLES ABERCROMBIE, *S.B. from Leeds-Bradford, Local News.*
- 10.30-11.0.—Programme *S.B. from London.*

5WA CARDIFF. 351 M.

- 2.30.—Organ Recital relayed from the Capital Cinema.
- 3.0-4.0.—The Station Trio: Vera McComb Thomas (Pianoforte), Frank Whitnall (Violoncello), Frank Thomas (Violin).
- 5.0.—"5WA'S" "FIVE O'CLOCKS."
- 5.30.—CHILDREN'S CORNER.
- 6.5.—"The Letter Box."
- 6.15-6.30.—"Tears" Corner: "Artistic Treasures."
- 7.0.—WEATHER FORECAST and NEWS. *S.B. from London.*
- Dr. J. J. SIMPSON, M.A., D.Sc., "Insects Which Breed in Water." *S.B. to all Stations.*
- 7.25.—Music. *S.B. from London.*
- 7.40.—Mr. F. J. HARRIES, "Thackeray at Tintern."
- E. W. HINCHLIFF (Solo Bassoon).
- THE VALVE SET CONCERT PARTY.
- THE STATION ORCHESTRA.
- 9.0.—Orchestra.
- Selection, "Squire's Popular Songs" *Baynes* (9)
- 9.15.—E. W. Hinchliff.
- "Ri-too-rai-i-Fay" *Hinchliff*
- 9.25.—Concert Party.
- Half-an-Hour from the "Follies."

A number against a musical item indicates the source of its publisher. A key list of publishers will be found on page 303.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.

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WIRELESS PROGRAMME—WEDNESDAY (May 13th.)

The letters "S.B." printed in Italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

4.15.—C. H. REILLY (of Liverpool) Lectures by "Architecture" (TV.)

ST. JOHN'S CHURCH BOYS' PRIZE CHORUS (Blackburn).

Conductor: THOMAS L. DUFFEN.
THE BLACK DYKE BAND HARMONY QUARTET.

B. CHATWIN J. WOOD.
F. HAIGH P. SHAW.
ROBERT RUTHERFORD (Humorous).
MAHEL FITZGERALD (Entertainer).

5.4.—Quartet.

Reverend "When Day is Done" Wagner.
"When Day is Done" Shaw.

"Viking Song" Cateridge-Tyline (18).
"Fad Pathway Five" John Ireland (40).
Robert Rutherford will Entertain.

5.50 (approx.)—Choir.

"Ye Spotted Snakes" ("A Midsummer Night's Dream") Mendelssohn.
"Let the Bright Seraphim" Handel.

"The Bohemian Girl" Bolfe.
"Noces in Arms" (By Request) Adorn.

8.30 (approx.)—Miss Fitzgerald.

Select one from her Repertoire.
Choir.

Victory of Song Mundella (46).
Quartet.

"Sweet is the Morn" Hoffmeyer (4).
Mahel Fitzgerald.

More Selections from her Repertoire.
Choir.

The Shepherd's Dance Ferris (46).
When Butterflies Return.

London Ronald (20).
The Old's Love S. K. Parry.

Robert Rutherford Entertains Again.

11.0.—WEATHER FORECAST and NEWS.

S.B. from London.
Prof. R. PEARCE, S.B. from Nottingham.

Royal Horticultural Society Talk.
Local News.

12.45.—Programme S.B. from London.

1.0.—Close down.

5.00.—NEWCASTLE.

4.45.—Orchestra relayed from Frank's Terrace.

4.50.—London Paper, "House Property Management as a Career for Women" by Mrs. F. I. Lane-Fox.

5.00.—Woolley (Soprano).
CHILDREN'S CORNER.

5.15.—Children's Letters.

5.40.—Scholar's Half Hour: Mr. L. Orange.
M.B.E., B.Sc., F.I.C., "El Dorado, The Lost City."

6.15.—Farmers' Corner: Prof. Guchat, Seasonable Notes.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Principal C. GRANT ROBERTSON, S.B. from Birmingham.

7.15.4.0.—Programme S.B. from London.

8.0-10.0.—Programme Revived. No. 1.

The following Programme was given at the Royal Albert Hall on July 5th, 1889, on the occasion of the State Reception of His Majesty the Shah of Persia. The Original Artists were: Madame Albani, Madame Patti, Edward Lloyd, Watkins.

10.0.—Night.

HILDA VINCENT (Soprano).
CONSTANCE HAY (Contralto).
JOHN COLLINSON (Tenor).
HARRY HOPEWELL (Baritone).

HAND OF H.M. GRADIER GUARDS.
(By Permission of) B. N. Serghison.

Brooke, C.M. D.S.O.
Director of Music: Lieut. G. MILLER.
Overture, Tannhäuser Wagner.

Band.
Duet and Aria, "Arm, Arm, Ye Brave" Handel.

(Harry Hopewell and Band).
Song "Come, Margarita, Come" ("The Martyr of Antioch") Sullivan (10).

(John Collinson).
Hymn, "O Gladsome Light" ("The Golden Legend") Sullivan (40).

Hilda Vincent, Constance Hay, John Collinson, Harry Hopewell and Band).
Song, "Ah! fors è mi" ("La Traviata") Verdi.

(Hilda Vincent and Band).
Overture, "Die Felsenkloster" Bruckner.

March and Chorus, "The Queen of Sheba" (Band).
Aria, "Let the Bright Seraphim" (Soprano) Handel.

(John Collinson).
Part Song, "Sweet and Low" Barnby (46).

(Hilda Vincent, Constance Hay, John Collinson, Harry Hopewell, and Band).
Duet and Aria, "Scud an Alarm" Handel.

(John Collinson and Band).
Aria, "Io Procu" ("The Martyr of Antioch") Sullivan (15).

(Constance Hay).
March, "La Prophète" Meyerbeer.

(Band).
1.40.—WEATHER FORECAST and NEWS.

S.B. from London.
1.45.—R. PEARCE, S.B. from Nottingham.

Royal Horticultural Society Talk.
Local News.

1.40.—BAND.
Variations on a Theme Tchaikovsky.

Select one from her Repertoire.
Quick March, "The Lancers' Call" Brunswick (44).

1.10.—Close down.

2.00.—ABERDEEN. 495 M.
11.0-12.0.—Mortimer Traill's Scotch Grandpiano Music.

12.30-1.0.—Steadman's Symphony Orchestra relayed from the Electric Theatre. Feminine Topics.

2.30.—CHILDREN'S CORNER. "To the Land of the Waxen Fair" A Musical Joke. (Soprano) J. A. Nod. Songs.

3.00.—Close down.

KEY LIST OF MUSIC PUBLISHERS.
J. B. Stone, 10, Abchurch Lane, London, E.C. 4.

W. B. Stone, 10, Abchurch Lane, London, E.C. 4.
W. B. Stone, 10, Abchurch Lane, London, E.C. 4.

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W. B. Stone, 10, Abchurch Lane, London, E.C. 4.

6.0.—Mrs. Donald + Stenographers' Half Hour.

6.30.—Steadman's Symphony Orchestra, relayed from the Electric Theatre.

1. WEATHER FORECAST and NEWS.
S.B. from London.

Principal C. GRANT ROBERTSON, S.B. from Birmingham.

2. Music. S.B. from London.

4.0.—The Rev. M. INTOSH MOWATT, B.L.,
Things That Matter—Humility.

8.0-10.0.—OF RATIC PROGRAMME. S.B. from London.

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Prof. R. PEARCE, S.B. from Nottingham.

Local News.

10.45-11.0.—Programme S.B. from London.

5.50.—GLASGOW.

1.30-12.30.—Monday Traction.

3.40.—Broadcast to Schools.

4.0-4.40.—Musical Moments with The Wireless Quartet and Miss D. Bird (Contralto).

4.45.—WOMEN'S HALF HOUR.

5.15.—CHILDREN'S CORNER: Singing Lessons by Miss A. C. C. C.

6.0-6.15.—Weather Forecast for Farmers.

7.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Principal C. GRANT ROBERTSON, S.B. from Birmingham.

7.15.—Music. S.B. from London.

7.40.—Mr. A. P. GILCHRIST: Motive in Modern Art.

Operatic Programme.

S.B. to Aberdeen, Edinburgh and Dundee.

THE AUGMENTED STATION OR HESTRA.

Conducted by HERBERT A. CARR.

RUTHLES.

ALICE MOXON (Soprano).

Orchestra.

Overture, "The Bartered Bride", Smetana.

8.10.—Alice Moxon.

"Ah Me, It Seems That All Hath Vanished" ("The Magic Flute") Mozart.

"Carved Upon My Inmost Heart" ("Rigoletto") Verdi.

(Both with Orchestral Accompaniment).

4.22.—Orchestra.

Symphony No. 3 ("Eroica") Beethoven.

6.16.—Alice Moxon.

"One Fine Day" ("Madame Butterfly") Puccini (56).

Valse Song ("Romeo and Juliet") Gounod (16).

(Both with Orchestral Accompaniment).

6.53.—Orchestra.

Ballet Music from "Polovnets" Tchaikovsky.

Overture, "Furien" Liszt.

10.0.—WEATHER FORECAST and NEWS.
S.B. from London.

Prof. R. PEARCE, S.B. from Nottingham.

Local News.

11.30.—Orchestra.

Half-an-Hour with Wagner.

Overture, "The Flying Dutchman".

March, "Les Lances".

"Procession of the Gods to Valhalla" ("Rhinogold").

"The Ride of the Valkyries".

11.0.—Close down.

A number against a musical item indicates the name of its publisher. A list of publishers will be found on this page.

THE CHILDREN'S CORNER.

NEWS FROM THE AUNTS AND UNCLES.

A Gift Worth Having.

NOT long ago some child members of the Birmingham Station Radio Circle very kindly presented their cousins of about the same age in the wilds of North Wales with a receiving set for the reception of "5IT". The set was provided with a loud speaker, and on the first night it was installed they arranged with Uncle Edgar that a message should be sent to both of their friends.

This was duly carried out, and a few days later a letter was received to say that the effect of the unexpected message was to make one of them pale with excitement and the other to cry like a baby. "Mother, he's talking to us."

"Snookly," who needs no introduction to Birmingham listeners, has recently been presented with a new motor-car, and many inquiries have been received as to whether he has had an accident yet; but although Ambrose and Klatchin have laid several traps for him, he has not yet run over even a chicken.

Edinburgh's Child Entertainers.

An interesting regular feature of the Edinburgh Children's Corner is the Children's Pianoforte Trio, which broadcasts a short programme during the Children's Hour once a week. The programme, which lasts about twenty minutes, is divided into two parts, the first being devoted to a movement from a classical trio, such as Mozart or Beethoven, and the second to music of a lighter kind, such as dance and popular music.

The performers themselves are in their teens, but their cleverness may be judged from the fact that the 'cellist is a pupil of Suggia, while the violinist has played Concertos with orchestras.

A Successful Bournemouth Concert.

The concert raised by the New Milton members of the Fairy Flower League at Bournemouth realized over £23 net profit.

Great was the delight of the members of the League when they heard that a further £21 had been received at the office under the heading of "Anonymous." Thus, £44 has been received within two days to swell the Cot Fund.



JUVENILE SUNBEAMS.

Here is a photograph of Mr. W. Mottershaw's Datch Choir of Juvenile Sunbeams. They often broadcast during "The Children's Corner" at the Nottingham Station.

Weekly "At Home" at Plymouth.

The Plymouth Children's Corner has five "Aunts" and "Uncles" who regularly take part. The "SPY" Radio Circle has 1,250 members, all of whom take an active interest in the installation of loud-speaker sets in the local hospitals. They have completed four, and are busy increasing the membership to give a fifth installation.

The Children's Hour transmissions have

been a bright and popular feature from the beginning, and the young listeners of the West have enjoyed the weekly "At Home" held in the studio, every member of the Radio Circle having been entertained.

A continuing feature of this transmission is a series of talks by Uncle Jim on his experiences in West Africa, while Uncle Clarence is just about to tell a story of his trip to Dartmoor with special reference to its anquity.

The Mysterious "Brownie"

On Mondays and Wednesdays Auntie Una of Newcastle, the children talks on famous men and on Nature subjects. These talks are illustrated with songs by Mr. Andrew Fraser, the blind pianist, who is a great favourite with the children.

The "Brownie" is a mysterious person, of a somewhat discontented disposition, whose dismal voice is so well-known among Newcastle children.

Tommy has for long been saved to Uncle Nick, who is a host in himself. An important item each day is the announcement of the new members of the Fairy League—an organization which has now reached considerable dimensions.

Manchester's New Uncle.

The Manchester children have recently acquired a new Uncle—"Uncle Eric" Mr. Eric Fogg, the Station accompanist. He enjoys speaking to the children, but he is at his best and happiest when he is playing to them.

A Fairyland of Music.

On Saturday, May 23rd, "A Fairyland of Music," by Ernest Austin (Methuen and Co.), will be broadcast during the "Children's Corner" at Manchester.

GEOFFREY'S REWARD.

By A. COLEMAN HICKS.



IT was Geoffrey's birthday, and he had had a lot of presents from his father, a great big box from his mother, a clock from his uncle, and his uncle, Mr. Humphreys, had given him a wonderful pocket-watch with four faces.

But no one had given him what he wanted most, a new record for his gramophone.

Now, with half a crown he had saved from his pocket money, and the five shillings his father gave him, he had a total of seven shillings and sixpence to spend as he pleased. So he had decided to go into the town and buy the record himself.

Having a whole morning in his hand of the occasion, Geoffrey asked if he might go and buy what he wanted so much.

Certainly, said his father. "Be careful

of your money, though; your pockets usually have holes in them."

So Geoffrey started out in high spirits to walk the mile into Bradford, their nearest town.

On the way, he passed a row of cottages with small gardens in front, and in one of these he saw a little girl crying bitterly, with her arms round the neck of a dog who did not seem to understand it at all. Geoffrey knew the little girl, whose name was Amy, her mother had sometimes done odd work at his father's house, and, going into the garden, he asked her what was the matter, but she could not speak for sobbing.

Just then, Amy's mother came to the door and Geoffrey noticed that she, too, looked as if she had been crying.

"We've got to lose poor faithful old Spot," she told him; "we've had him since Amy was a baby five years ago, and it's making us all so miserable."

But why?" asked Geoffrey.

"Well, you see, Master Geoff, we haven't the money for his licence—7s. 6d. it is—and Tom, my husband, is ill upstairs and I haven't sixpence to spare for anything that is not really necessary. Tom is taking it to heart too—he was that fond of the dog."

Geoffrey felt very uncomfortable, and a lump came in his throat. He had just the sum in his pocket that would make these three people happy, but he did not want those records! He had a hard struggle, but fresh words from Amy decided him.

"Here, take this, Mrs. Jenkins, I don't want it, and you can pay the licence, so old Spot won't have to go," and he hurried away

down the path without waiting to say "thank you."

At the gate, however, he met his uncle, the doctor, who had come to visit the sick man.

Hullo, Geoff, been talking to Mrs. Jenkins? Good boy, to come and cheer them up. And he hurried into the cottage.

Geoffrey wandered away feeling rather doubtful. He had so longed for those records, and now it would be weeks and weeks before he could possibly save enough money to get them.

When he got home, his sisters began to ask about his purchases, and Geoffrey told them all that he had lost his money, for he was not the sort of boy to tell of his good deeds.

There was a dreadful silence, and then, "I told you so," said his father, sternly. "I told you, Geoffrey, you should be old enough to be trusted with a little money, but it was too little to let you have it."

Poor Geoffrey slunk off to bed much earlier that night to forget his sorrows.

Joy came in the morning, however. There was a large parcel for Geoffrey, and when it was untied, he found six of the latest records—just the very things he had wanted.

There was also a note for him in the parcel, it slumped said—

"DEAR GEOFF,"

One good turn deserves another

and out dropped three new half-crowns.

Mrs. Jenkins must have told the doctor!

(May 14th.)

a) its publisher. A key list of publishers will be found on page 263.

A number against a journal title indicates the name of its publisher. A key list of publishers will be found on page 383.

WIRELESS PROGRAMME—SATURDAY (May 15th)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

- 2ZY MANCHESTER. 374 M.**
 4.0-5.15. Under Music, relayed from the State Radio May Wireless Contests, Melodie South (Tenor). Talk to Women.
 5.15-6.30. CHILDREN'S CORNER
 6.30-7.40. Programme S.B. from London
 7.40-8.00. Mr. F. STACEY LINTOTT Weekly Talk on Sport
 8.00-9.00. Good Night, Songs and Humour.
 THE BAND OF H.M. GRENADIER CLARKS
 (By permission of Col. B. K. Benson, C.M.G., D.S.O.)
 9.00-10.00. G. G. RICKELL (Entertainer)
 10.00-11.00. Grand March, "The Queen of Sheba"
 11.00-11.15. Tophus Green.
 11.15-11.30. Long Salt Water Balada. P. Keel (9)
 11.30-11.45. Song, "A Soldier's Prayer"; Cape Horn Lullaby
 11.45-12.00. Enthusiasm Solo "Revered Timothy"
 12.00-12.15. "Hand Sergt. A. J. COBB"
 12.15-12.30. "I Had a Little Garden" L. Hanray
 12.30-12.45. "And Yet I Don't Know"
 12.45-1.00. "The Yule Log"
 1.00-1.15. "The Yule Log"
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10.0-12.0.—Programme S.B. from London

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Radio May Wireless Contests, Melodie

South (Tenor). Talk to Women.

5.15-6.30. CHILDREN'S CORNER

6.30-7.40. Programme S.B. from London

7.40-8.00. Mr. F. STACEY LINTOTT Weekly

Talk on Sport

8.00-9.00. Good Night, Songs and Humour.

THE BAND OF H.M. GRENADIER

CLARKS

(By permission of Col. B. K. Benson-

C.M.G., D.S.O.)

9.00-10.00. G. G. RICKELL (Entertainer)

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"I Had a Little Garden" L. Hanray

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- 5.15. CHILDREN'S CORNER
 5.55-6.3. Children's Letters
 7.4-8. Programme S.B. from London

Popular Concert.

DOROTHY BENNETT Soprano

CHARLES A. VINCENT Jones

Baritone

KENDREW MILSON (Humorous

Remarks)

ROBERT PITT and LANGTON MARKS

THE STATION ORCHESTRA

Conductor, EDWARD CLARK

Orchestra.

Overture, Tancrède Rossini

8.14. Charles A. Vincent Jones

MacFadyen

O Mistress Mine "Roger Quilter (9)

"Blow, Blow" "Roger Quilter (9)

8.20. Kendrew Milson

"On Bahama" "Roger Quilter (9)

8.30. Dorothy Bennett

"Do Not Go, My Love" R. Huguenin

Symphonic Poem "Benjamin (57)

"The Angels Are Stopping" "Bealy (26)

8.47. Robert Pitt and Langton Marks

A Tropic. Hooge

8.57. Charles A. Vincent Jones

"She Alone Charmed, My Sadness

Gounod

"M. I. de, the Swallows" Hermann

Lohe (14)

9.1. Orchestra.

The Jewels of the Madonna "Wolf

9.20. Kendrew Milson

A Pleasant Conversation between Mr

Bumble and a Lady " ("Oliver Twist")

Dickens

9.30. Dorothy Bennett

Pierrot Ficus "Dell Acqua (4)

9.40. Robert Pitt and Langton Marks

Luigi Up-to-Date

Orchestra

Scenes Nuptiales "Maxwell (38)

La Danse La Procession et Improvisation

La Fata

10.0.—WEATHER FORECAST and NEWS

Mr. STENSON COOKE S.B. from

London. Local News.

10.30-11.15.—TILLEY & DANIE ORCHESTRA

11.15-12.00.—THE SAVOY BANDS. S.B. from

London

ABERDEEN. 495 M.

3.30-5.0. Concert: The McLeod Trio (Hester

MacFarlane (Soprano), Fernandus Topus

5.00. CHILDREN'S CORNER Songs Old

5.4. Famous Advice Corner, conducted by

Lohe, Mantra, B.S.

6.30. Steadman's Symphony Orchestra, re

layed from the Electric Theatre

7.0-8.0. Programme S.B. from London

7.10. Mr. A. F. WOOD. "Brando F. large

men

Popular Programme.

EDITH BARCLAY (Soprano)

MARGARET R. GILLON (Contralto)

MAISIE MCNULT (Reader)

ALLAN MORTON (Bass)

THE WIRELESS ORCHESTRA

Orchestra

Selection, "Stop Flirting"

Gershwin, Daily, and Lullaby (15)

8.10. "I Saw There Was Nothing to Fear"

"Lullaby" "Hazel (44)

"I Forget What I Am" ("The Marriage of

Figaro)

- 8.20. Alan Morton
 "The W. and T. Upper's Song" Charles (9)
 "Old Fiddlers" Lohe (15)
 "In Cedar Cool" "T. (15)
 "March of the Camera" "T. (15)

8.37. Daisy M. "The Village Fair"

8.47. Margaret R. G. Gillon

"Lie There, My Love" "M. (15)

"Like to the Damsel Rose" "L. (15)

"Still as the Night" "B. (15)

8.54. Suite, "The Village Green" "A. (15)

"Merry Dances" "Young Lovers (15)

"The Village Fair"

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1.57. "The Village Fair"

2.07. "The Village Fair"

The Ethophone V.—a receiver you would be proud to own



This Tuning Condenser is so well designed that it absorbs less than 0.05 per cent of the power applied! It is absolutely noiseless and the movement is very smooth because of the special construction of the bearings. Dust covers, which eliminate hand-capacity effects, are fitted.



This Anti-Capacity Switch, the masterpiece of the Ethophone V. In the off position all batteries are disconnected from the valves and in the on position the valves are in operation and in the high power position all four valves are in use. The capacity between the elements is so low that this Switch may be used with perfect success in circuits carrying radio-frequency currents.

THOSE who want to enjoy the programmes of a number of broadcast stations—British, Continental and perhaps American—do not always want complicated apparatus. They wish to get good results with as little trouble as possible. To produce such a receiver is a distinct achievement, for the instrument must be powerful and selective, and the controls must be simple and few in number. That instrument is the Ethophone V. This famous four-valve Burndeft receiver gives excellent results and its reproduction of speech and music is really natural and absolutely free from distortion. Its reception range may be estimated conservatively as 150-200 miles, but much greater ranges are quite usual. The Ethophone V. will receive on all wave-lengths from 100 metres upwards. There are three tuning controls and a special device which minimises "interference" is incorporated. The panel is free from untidy wires as all terminals are placed conveniently at the back of the cabinet.

It is interesting to note that the Ethophone V. is built of standard Burndeft Components, three of which are described on this page.

Write for particulars of the Ethophone V. and its companion instrument, the Ethovox Loud Speaker. Demonstrations are given free by all Burndeft Agents.

BURNDEPT WIRELESS LIMITED

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Have You An "Untidy" Mind?

Mystery and Meaning of "Complexes." By Prof. T. H. Pear.*

THE word "complex" has sprung into the limelight and attained popularity with embarrassing rapidity. Though this word is a newcomer to psychology, its life has been eventful, varied and far from unadorned. During the last two years, unfortunately, it has become a daily item in the vocabulary of many persons. It is often used in newspapers and novels, sometimes seriously, if not effectively; at other times neither seriously nor effectively, and rarely, seriously and effectively. One suspects that for some people "complex" is only a polite name for habits in their acquaintances which seem to be unpleasant. You may remember Grandmother in Mrs. Rose Macaulay's *Dangerous Age*. Her quite definite opinion was that complexes were things which other people had.

Fear of the Dark.

Who originated the idea of complexes?

Some doctors of medicine noticed that in their patients certain ideas, or systems of ideas, were, so to speak, seriously over-weighted in connection with others. The appearance in the patient's mind of these ideas or systems reacted to them caused in him behaviour which was emotional and always in a definite direction, usually quite opposed to his well-being and happiness. For example, a place like a dark cellar; a smell like that of oranges, or even the idea of them might produce in the patient a great and unreasonable fear. Of the patient thus fear he would be quite unaware. In the mention of an apparently harmless subject, like mathematics or astronomy would disturb him unduly, while causing no such reactions in others. So a complex was defined as a system of ideas possessing a certain emotional tone and tending to produce action in a definite direction.

Now some of you may think: "Why, we all have complexes! For who of us is quite normal in his behaviour or attitude towards life? Any special interest, like a hobby or one's life-work, is an over-weighting of certain ideas, from the point of view of other people, at any rate. And this would even include falling in love."

Is Love Normal?

But this, surely, would be straining the useful use of the word to snapping point. For, while falling in love may produce action opposed to the happiness and well-being of the individual, it equally obviously and more often does the exact opposite.

That is why the use of the term to include such diverse activities as golf, photography and love deserves most of the attacks which it gets.

The essence of the complex, I would suggest, is that it produces behaviour which may be termed "untidy," chaotic and unpredictable. By this I mean that it does not fit in harmoniously with the general pattern of the individual's emotions, actions and thoughts. And the order of these last three is intentional.

When Golf is an Evil.

Obviously, then, in some persons golf is a very serious complex, for it renders their life chaotic and unpredictable. You never know whether at any given time they will be in their office or on the course. Neither do they. They are disturbed by their addiction, resent their slavery, and may even make good resolutions in their darker, remorseful periods. But in the man to whom golf is a cherished week-end treat; who adopted it consciously because it is utterly unlike his work; who keeps his work and his golf apart we cannot usefully

Some writers reserve the word for a system of forces which produce behaviour so "untidy" that it is a serious disability; when, for example, a person has a morbid fear of some harmless object, or an unreasonable antipathy prevents him from doing important work or doing it properly. Now, one of the reasons for the strength of this type of complex is that certain experiences which originally produced this or that or "skewed" behaviour have been forgotten, and are now producing emotional effects, but unconsciously.

This is often true. But I am inclined to think that the essential feature about a complex is the absence of harmonious organisation amongst the tendencies to action and the emotions aroused in connection with it. In short the complex is an untidy and disorderly example of what in its highly organised and tidy form is called a sentiment. When we possess sentiments known to others our action is predictable. Indeed, there is probably no sounder basis of social prediction.

Now, since a sentiment for anything, whether it be a flag, a religion, or a child, is always an over-weighting of something in consciousness and always tends to produce action in a definite direction, can we mark off a sentiment from a complex?

When Prediction is Safe.

I believe we can, in this way.

Let us examine a fully developed sentiment like or even hatred when its reasons are consciously acknowledged and accepted. What we are struck by is that the behaviour of the person who loves or hates something or somebody is generally broadly predictable. If we know that a man hates unkindness to children or an insect, we can safely predict what will be his attitude towards a particularly gross and unprovoked case of cruelty.

When, on the other hand, we say that a man has a complex about something or somebody, we mean that his behaviour concerning that situation is unpredictable and "untidy." Let us imagine a person who, very fond of another, is suddenly and inexplicably snubbed in public by him. This might instantaneously change his love into hatred. But events are not usually so simple. It is much more likely that the sentiment of love may become disrupted and rendered untidy by the appearance of the new emotion which formerly had not been included in it.

Education the Cure.

Similarly, during the growth of any sentiment there is probably a stage of "untidiness." The early stages of falling in love may form a complex; the completed stage a sentiment.

What is the significance of such a concept for medicine or for education? It means that we may cure a person of unreasoning fear or anger by disentangling the complex and weaving it into the high degree of organisation and stability of a sentiment. A successful education, it has been said, teaches you not to know the right things, but to like the right things.

A NEW feature has recently been added to the Children's Corner of the Leeds Bradford Station. A special instrumental trio plays weekly each Tuesday jolly tunes, and occasionally more serious selections for the young listeners. The violinist is Mr. G. P. Webster well known in amateur musical circles in Leeds, and the cello is in the capable hands of Mr. W. Froet, another young amateur. The piano is played by Mr. M. K. Dodgson, Uncle Max.

Radio Repertory.

A Venture With a Promising Future.

FOR many months the dramatic producers of the B.B.C. have been carrying out careful trials and experiments for the choice of suitable artists and the evolution of the best type of play for dramatic transmission. The result of this pioneer labour has been the formation of a Radio Repertory Company, who have been engaged on a permanent basis for the presentation throughout the country of radio-plays.

Simultaneously there have come to hand several plays which have been specially written for wireless transmission. On May 31st the band of pilgrims set forth with its stock of new plays to give a series of thirty-two performances distributed between the programmes of the eight main stations in England, Wales and Scotland. This tour, which is going to last for ten weeks, is an event of real significance, not only in the development of broadcast drama, but in the history of British Drama. No other company has its established Radio Repertory in England and America and Norway have already sent enquiries asking for reciprocal arrangements. Here, at any rate, Britain has given the lead.

"Pigmy Fathers."

It may be of interest to readers are the people who are chosen "pigmy fathers" of this new development. They have been collaborating with Mr. R. E. Jeffery in perfecting a radio-dramatic technique and studying the special requirements and the details.

Miss Phyllis Frost is well known as possessing "the mind of a poet" and "the voice of a prophet." She has had a long and varied dramatic experience before she attracted attention to this sphere.

Mrs. Constanduros has frequently delighted London audiences in character acting and sketches of her own composition.

Mr. Henry Oscar has had long experience in the management and the presentation of plays and enjoys a wide reputation as an exponent of Shakespeare. He has also played in various modern plays. Mr. George Skellan and Ashton Pearce are both well known to West End playgoers. Mr. Skellan's performance which is best remembered perhaps was the accusing priest in Mr. Matheson Lang's production of *The Wandering Jew*. Mr. Pearce played the German "Excellency" in *Old Heidelberg*.

Mr. Farver Penna, another member of the Company, has played many parts in the West End, and is also well known in the Provinces. The important character part he played with Mr. Owen Nares in *If Winter Comes* will recall him to many listeners.

Mystery Thrills.

The plays which have been chosen for performance on this first tour are specially suited to display the wide possibilities of radio-drama in various directions. *The Lovell on the Thru Line*, by Captain Reginald Berkeley, is an occult mystery. It has already been presented in London where it aroused considerable interest, not only because of its subject, but also because of its special treatment of psychic matters. *The Little Quaker*, by Edgar Wallace, is another specially commissioned play, and also contains a mystery thrill, although of a different type from that selected by Captain Berkeley.

Columbus is by Richard Hughes, a writer whose work for the radio-drama is well known to listeners. It has been already broadcast, and is the story of the mutiny on the *Santa Maria*, Columbus's ship which nearly proved fatal to his historic expedition, but was fortunately appraised by the timely discovery of the New World. *A Month Comes Sunday*, by Ashton Pearce, is a delightful West Country story with a double love interest.

Adventures With My 'Cello.

Experiences Grave and Gay. By BEATRICE HARRISON.

(Miss Beatrice Harrison is not only one of the foremost living 'cellists, but is well known to listeners everywhere, especially for her success, last year, in luring the nightingales, by the charm of her playing, to sing for the radio. In the following article Miss Harrison tells some interesting experiences she has had in the course of her musical career.)

I CALL my violoncello "Old Peter," though his real name is Pietro Giovanni. He is one hundred and fifty years old and has the distinction, I am told, of being the only violoncello Giovanni ever made. Anyhow, he is my greatest treasure. I was offered £5,000 for him in America, but, needless to say, I would not part with him for any money. He belonged to the Knop collection and resided in Petrograd in a glass case for many years until, in fact, he came into the hands of a London firm, from which I bought him.

The Nightingales' Habit.

One evening when I was playing on Peter in the garden of our little Elizabethan cottage, I was thrilled to hear a nightingale singing the very notes I played. Soon others joined him, and it became a habit for them to wait for me to begin playing, when they would seemingly join in the chorus.

When I asked the musical director at the B.B.C. whether he thought he could broadcast these notes, the thing seemed impossible; but he said he would try, and we all know how careful he was.

By the time this appears, the nightingales will be with us again, when another chance, it is hoped, will be given to listeners to hear these lovely little songsters.

In connection with the experiment, I wish I had space to print some of the wonderful letters I received from all over the British Isles, from North Africa, India, France, and Italy. Perhaps the most touching letter of all was from an old shepherd in Devonshire, who, when a little boy, had heard the nightingale sing. He could not, he said, thank me sufficiently for bringing back his boyhood so vividly to his imagination, for giving him a joy he had never expected to experience again—that of hearing the nightingales sing. He added that he was very poor and regretted that he could only send me a small box of chocolates, which he trusted I would accept as a token of his gratitude.

Forgetting the Microphone.

I am so often asked if playing through the microphone affects me at all. I can assure everyone that it does not make the slightest difference, as I always forget the microphone and am only impressed, when all is over, by the thought that unseen millions have heard me, and then I always wish I could have played better.

A REVIEW OF RADIO DRAMA.

Bournemouth is holding a Review of Radio Dramas as performed from that station, on May 13th. The idea is to explain to listeners in a chatty way something about the production and blending of effects and sounds and the various stages of progress made with this side of radio drama. Judging from letters received, listeners take a great interest in the various "sounds" used in the dramatic entertainments and, consequently, a little talk about them should be of interest. Illustrations

The applause that is absent from a wireless studio is not missed, as some people would imagine, for the music is a sufficient joy in itself. When I played the Elgar Concerto in the Cathedral at Hereford, at the Three Choirs Festival, I was as much impressed by the silence there as when an immense audience gives me an ovation.

I have played to audiences of many nationalities and find the British public quite as appreciative as any. Before the war, I played with Lisztown before a Russian audience which, after the concert, rushed out of the hall and insisted on taking the horses out of our carriage and dragging it to our hotel.

My first experience with orchestras was with the R.E. Band at Chatham. My father was in command of the band to which the band was attached and thus, as a tiny girl, I had the chance of playing with a real orchestra during band practice. When, at the age of ten, I won the gold medal of the Associated Board of the Royal College and Royal Academy of Music in the Senior Department, those bandmen were wildly

When I managed to win the Mendelssohn Prize in Berlin from

low competitors of all nations, performing on all classes of musical instruments, including the human voice, it was as a surprise to the critics who had thought poorly of Old Peter's chances.

Miss Beatrice Harrison.

singers and violinists. But dear Old Peter came out on top and the £100 prize was very acceptable, to say nothing of the honour, which, to me, was priceless.

When our Ambassador Sir Edward Goschen, told the Kaiser that an English girl had won off their great prize, he scarcely believed it.

"Impossible!" he said. "Now, if it had been tennis or some other game, I could have believed it; but music—no! It is quite impossible."

from various sketches and "Pictures" will be given and, in response to many requests, the complete production of *Force, Hope—and a Woman*, by Julius Hare, will be repeated. The programme and talk will be arranged and conducted by William R. Kene and George Stone, the Joint Producers to the Bournemouth Station.

The programme at the Dundee Station on May 22nd is to be arranged by Mr. Stephen Richardson, organist of Perth Cathedral.

It was in Berlin, too, that my mother and I were run away with in a horrid little cab. My 'cello (not Peter, fortunately) was broken and I was a good deal hurt by a knock on the head. Our horse was stopped by a young German officer, who disappeared afterwards without disclosing his identity.

I was due to play at a students' concert at the Hochschule that evening, and I asked, on account of my bruised head, to be excused. But the authorities were inexorable, and I had to carry out my programme.

An Unfortunate Accident.

Another time when I played under difficult circumstances was in Dresden, where I and my sister were due to play at an important concert in the Opera House, with Herr Schuch conducting. We were having tea before starting and I was cutting a small roll of bread, when the knife slipped and cut deep into my thumb. I have the mark now.

A doctor was hurriedly sent for and he decided to stitch the cut at once.

At this moment an official from the Opera House, just across the square, arrived to say that "the young ladies must come at once." But, before going, I had to see whether I could play with a sewn thumb. On trying, I burst the stitches and the thumb had to be sewn up again, this time with much deeper stitches. This done, I hurried to the concert platform, as the audience had already been waiting a quarter of an hour.

"British Grit!"

It was not till I began that I knew whether my thumb was strong enough. My sister and I started off, but my thumb bled so freely that it had to be plastered up during the "tutti."

I think I never had a greater ovation. The audience kept on shouting "British Grit! British Grit!" and the green-room was inundated with crowds anxious to see the injured thumb.

During the night it swelled and I had to remain in bed all next day; but the incident bore good fruit, for it gained me a name for pluck in Germany, and resulted in my securing eighty-three concerts the next season—all due, in a great measure, to that cut thumb!

The Americans I found to be all most hospitable and very keen indeed on musical development.

It was in America that I toured as a soloist with the Boston Symphony Orchestra. Also, I toured for one season with Dame Nellie Melba.

During the war we had two very exciting voyages from America, during one of which I was instrumental in securing the capture of a spy, who, I was told afterwards, was shot in the Tower.

EMPIRE'S UNITED MESSAGE

MR. BALDWIN will broadcast from London a special Empire Day message at 7.40 p.m. on Monday, May 25th. Amateurs in Canada, Australia, New Zealand, and South Africa will make a special effort to pick up the message. It is proposed to make this a regular annual event. Arrangements next year will be more elaborate. The Dominion Stations will endeavour to re-broadcast the message so that the Premier will be addressing the Empire, with a potential audience of hundreds of millions.

Dundee Programme.

2DE 331 M.

Week Beginning Sunday, May 10th.

SUNDAY, May 10th.

4.0-6.30.—Programme S.B. from London.
6.30-9.0.—Services conducted by The Rev. J. MILLER GRAHAM, Park U.F.

9.0-10.30.—Programme S.B. from London.

MONDAY, May 11th.

4.0-4.30.—Concert: Women's Topics.
5.15.—Children's Letters.
5.20-6.0.—CHILDREN'S CORNER.
6.0-8.0.—Programme S.B. from London.
8.0-11.0.—Programme S.B. from Glasgow.

TUESDAY, May 12th.

11.30-12.30.—Concert.
3.30-4.30.—Kinross Hall Picture House.
4.40-5.0.—Children's Letters.
5.20-6.0.—CHILDREN'S CORNER.
6.0-11.0.—Programme S.B. from London.

WEDNESDAY, May 13th.

4.0-4.30.—Concert: Women's Topics.
5.15.—Children's Letters.
5.20-6.0.—CHILDREN'S CORNER.
6.0-8.0.—Programme S.B. from London.
8.0-11.0.—Programme S.B. from Glasgow.

THURSDAY, May 14th.

3.30-4.30.—Kinross Hall Picture House Orchestra.
4.40.—Recital of New Gramophone Records.
5.1.—Children's Letters.
5.20-6.0.—Teen's Corner.
6.40-7.40.—Programme S.B. from London.
7.40.—Days Brigade Talk.
8.0-11.30.—Programme S.B. from Glasgow.

FRIDAY, May 15th.

3.30-4.30.—Kinross Hall Picture House Orchestra.
4.40.—Children's Letters.
5.20-6.0.—CHILDREN'S CORNER.
6.40-8.0.—Programme S.B. from London.
DOROTHY F. HOBLIE (Contralto).
PHOEBE CHALMERS (Soprano).
ELDER CUNNINGHAM (Bass-Baritone).
MARTHE HUGENTOBLE (Soprano).
A. M. HENDERSON (Lecture Recital).
THE "2DE" REPERTORY COMPANY.
Directed by R. E. KINGSLEY.
8.0.—Phoebe Chalmers.
Come, Lovers, Follow Me "Raymond" (38).
The Cuckoo "Schumann" (40).
Valse "Debussy" (41).
Yodel "Schumann" (42).
A Few Yodels "Tradition" (43).
A Boy and a Girl "Tradition" (44).
Dorothy F. Hoblie.
"Rose in the Bud" "Foster" (15).
"Largo" (in Italian) "Handel" (A. M. Henderson).
The Story of the Piano and Its Literature.
Illustrated by.
Pavane "Debussy" (1543-623).
Sarabande "Pavane" (1658-1095).
Toccata "Haydn" (1732-54).
Polonaise in B Minor "Haydn" (1732-54).
March in D "Haydn" (1732-54).
Variations in A Flat from Sonata, Op. 10 "Chopin" (774-1827).
Impromptu in A Flat, Op. 90, No. 4 "Chopin" (1809-1849).
Night Piece in F "Schubert" (1797-1828).
Polonaise in C Minor "Chopin" (1809-1849).
Phoebe Chalmers.
"The Silent Town" "Schubert" (133).
"At Eventide" "Audran" (140).
"O Lovely Night" "London Record" (140).
The Repertory Company.
"BUYING A CRANTAL SET" (Halbert Tatlock).
Directed by R. E. KINGSLEY.

SATURDAY, May 16th.

4.0-6.30.—Programme S.B. from London.
6.30-9.0.—Services conducted by The Rev. J. MILLER GRAHAM, Park U.F.
9.0-10.30.—Programme S.B. from London.
10.30-11.0.—Programme S.B. from Glasgow.
11.0.—Close down.

Leeds-Bradford Programme

2LS 346 M. 310 M.

Week Beginning Sunday, May 10th.

SUNDAY, May 10th.

4.0-6.30.—Programme S.B. from London.

MONDAY, May 11th.

11.30-12.30.—Gramophone Records.
2.45-3.45.—The Station Trio.
4.30.—CHILDREN'S CORNER.
6.10.—Children's Letters.
6.15-6.30.—Teen's Corner: "Drama and Its Exponents" (18).
6.40.—Programme S.B. from London.
7.40.—Mr. ALBERT B. KNIGHT. "Life Assurance—Practical Advice."
8.0-10.10.—Programme S.B. from London.
10.10.—Prof. L. S. F. L. S. ABBEYROMBIE, M.A., "Appreciation of Poetry—18. Sound and Sense." S.B. to all Stations.
10.30-11.0.—Programme S.B. from London.

TUESDAY, May 12th.

11.30-12.30.—Gramophone Records.
2.30-4.0.—Basil Freemantle and his Orchestra.
4.30.—CHILDREN'S CORNER.
6.10.—Children's Letters.
6.15-6.30.—Teen's Corner: "The Romance of the Commemorative" by R. D. Green, M.A. (Lunch Hour).
6.40-7.40.—Programme S.B. from London.
7.40.—Major A. E. BEATTIE, M.I.A.E., "Lost T. A. Chat to Motorists."
8.0-11.30.—Programme S.B. from London.

WEDNESDAY, May 13th.

11.30-12.30.—Gramophone Records.
3.30-4.30.—Signor Calamanti and his Orchestra, relayed from the Scala Theatre, Leeds.
4.30.—CHILDREN'S CORNER.
6.10.—Children's Letters.
6.15-6.30.—Teen's Corner: "M. K. Doughton (Uncle Max)."
6.40-7.40.—Programme S.B. from London.
7.40.—"On My Anvil," by the Stationers.
8.0-11.0.—Programme S.B. from London.

THURSDAY, May 14th.

1.30-12.30.—Gramophone Records.
2.30-4.0.—Basil Freemantle and his Orchestra.
(Continued in column 1)

(Continued from column 1)

That Annoying Old Woman FLSPETH SMITH
That Annoying Shop Assistant ISATRICE IRONS
That Annoying Sales Manager R. E. KINGSLEY
Scene: That Annoying Shop you know in
Time: The Present
10.0.—Programme S.B. from London.
Station Topics and News.
10.30 (approx.). Dorothy F. Hoblie.
Danny Boy "Old Irish" (8).
"You, Dear, and I" Clarke (15).
"In She told Vale" Moffat (6).
"Rhymates a Mine" Sanderson (9).
"A Jovial Monk Am I" Audran (3).
The Staff Break Loose for a few
Minutes.

SATURDAY, May 16th.

3.0-4.0.—Dundee War Memorial.
The Ceremony of Unveiling the War Memorial by General Sir 14th HAMILTON, G.C.B., G.C.M.G., D.S.O., relayed from the Low Hall.
4.15.—Children's Letters.
5.20-6.0.—CHILDREN'S CORNER.
6.40-7.40.—Programme S.B. from London.
7.40.—"2DE" Sports Talk.
8.0-12.0.—Programme S.B. from London.

(Continued from column 2)

4.15-5.15.—WOMEN'S CORNER.
5.30.—CHILDREN'S CORNER.
6.10.—Children's Letters.
6.15-6.30.—Teen's Corner: "Tales of the Fairies."
6.40.—Programme S.B. from London.
7.40.—Programme S.B. from London.
8.0-11.30.—Programme S.B. from London.

FRIDAY, May 15th.

11.30-12.30.—Gramophone Records.
2.30-4.0.—Basil Freemantle and his Orchestra.
4.30.—CHILDREN'S CORNER.
6.10.—Children's Letters.
6.15-6.30.—Teen's Corner: "The Fairy Tale."
6.40.—Mr. H. CROWTHER, F.R.S., "Yorkshire Byways—(1) Bygone York."
7.0-8.0.—Programme S.B. from London.

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5.0.—The Quintet.
Overture "Ruslan and Ludmila" (1).
8.12.—The Choir.
O Thou Who art the King of the Mountains (40).
To the Sea (40).
Queen of the Valley (40).
8.28.—The Quintet.
Sonata ("Les Millepieds d'Arlequin") (34).
Berceuse (40).
8.30.—H. Flockton Poster and Albert Larrington.
8.48.—The Quintet.
Symphony, "No No Nonette" (40).
9.0.—The Quintet.
"O Pious" (40).
"Requiem" (40).
"Autumn Leaves" (40).
"Spanish Heroes" (40).
9.16.—The Quintet.
Selection, "Boulevard de Franz List" (40).
9.28.—The Choir.
"Near At Hand" (40).
"Sweet is the Morn" (40).
"Sweet With Clusters" (40).
"How Beautiful is the Night" (40).

9.44.—H. Flockton Poster and Albert Larrington.
10.0.—The Quintet.
10.0-10.30.—Programme S.B. from London.
10.30.—The Concert Party.
Part Song: "Now is My Gloria Fresh as May" (40).
J. Lambert, Three Pieces from "Bohemia" (40).
"The Bony Trap" (40).
"A Domestic Tragedy" (40).
Part Song: "Love is Mount to Make Me" (40).
"Morne England" (40).
M. Smolitch, Vals Solo, "Meditation" (40).
Part Song: "The Long Day Closes" (40).
11.0.—Close down.

SATURDAY, May 16th.

2.45-3.45.—The Station Trio.
5.30.—CHILDREN'S CORNER.
6.10.—Children's Letters.
6.15-6.30.—Teen's Corner: "Blindspence" (8).
6.40-7.40.—Programme S.B. from London.
7.40.—Farrers' Corners.
8.0-12.0.—Programme S.B. from London.

SIEMENS

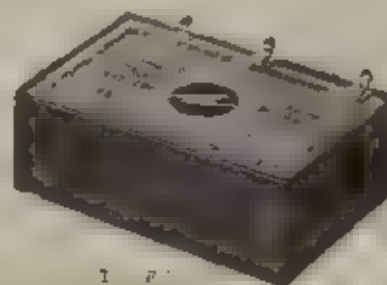
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Edinburgh Programme.

2EH 328 M.

Week Beginning Sunday, May 10th.

SUNDAY, May 10th

4.0-4.15.—*Edinburgh's Own* (from London).
 5.30-8.0.—Evening Service (from St. Andrew's Parish Church, Edinburgh).
 The Rev. R. SANGHIE ANDERSON
 H.D. of Barclay & Co. Ltd.
 9.40-10.0.—Programme S.B. from London.

MONDAY, May 11th.

3.0-4.0.—The Station Piano-forte Trio.
 4.0-5.50.—CHILDREN'S CORNER.
 5.50-8.0.—Children's Letters.
 6.40-8.0.—Programme S.B. from London.
 8.0-10.0.—Programme S.B. from Glasgow.
 10.0-11.0.—Programme S.B. from London.

TUESDAY, May 12th, SATURDAY, May 16th.

1.30-1.45.—Gramophone Records. (Tues.)
 3.0-4.0.—The Station Piano-forte Trio.
 4.0-5.50.—CHILDREN'S CORNER.
 5.50-8.0.—Children's Letters.
 8.0-10.0.—Programme S.B. from London.

WEDNESDAY, May 13th.

3.30-3.45.—The Station Piano-forte Trio.
 3.45-4.0.—Mr. Balfour Melville, M.A.: Talk to
 the Public. "William Pitt, Earl of Chatham."
 4.0-5.50.—CHILDREN'S CORNER.
 5.50-8.0.—Children's Letters.
 8.0-10.0.—Programme S.B. from London.
 10.0-11.0.—Programme S.B. from Glasgow.
 11.0-12.0.—The "ROMANY REVELLERS,"
 from the Dundee Pianos de Dances.

THURSDAY, May 14th.

11.30-12.30.—Gramophone Records.
 3.0-4.0.—The Station Piano-forte Trio.
 4.0-5.50.—CHILDREN'S CORNER.
 5.50-8.0.—Children's Letters.
 8.0-10.0.—Programme S.B. from London.

Popular Evening.

8.0.—HERBERT MORRIS ORCHESTRA.
 Overture to "The Merry Widow." (Moderato)
 8.5.—DORIS HAY (Soprano).
 "Where the Heart is." (Andante)
 9.0.—ALEX. MAC GREGOR (Baritone).
 "From Heavens Heart." (Gounod) (15)
 "Song of the Flea." (Moussorgsky)
 9.25.—FRED B. CRANCH (Bass-baritone).
 In Selections from his Repertoire.
 9.55.—Mozart on the Works of Greg. arr. Ercho.
 Dorothy King.
 10.0.—The Second Minute. (Rit.)
 "Dumpty." (Chamberlayne) (57)
 10.5.—FRED B. CRANCH.
 In Selections from his Repertoire.
 10.15.—Orchestra.
 "Santa Romanitas." (Kerby) (10)
 10.30.—Alex. MacGregor.
 Scotch Songs.
 10.50.—Dorothy King.
 "Message of Love." ("Mirilla") (Gounod)
 "High Upon the Hill." (Sunderland) (9)
 10.0.—WEATHER FORECAST and NEWS.
 S.B. from London. Topical Talk.
 G. L. MARSHALL on Station Topics.
 10.35 (approx.) Alex. MacGregor.
 "At Santa Barbara." Kennedy Russell (15)
 "The Tinker's Song." Lane Wilson (9)
 10.45.—FRED B. CRANCH.
 In Selections from his Repertoire.
 10.55.—Orchestra.
 Selection, "No No Nanette." Youmans (15)
 11.0-11.30.—Programme S.B. from London.

FRIDAY, May 15th.

2.30-3.30.—The Station Piano-forte Trio.
 3.30.—Talk to Schools: "Music," by Prof.
 D. F. Tovey, Mus. Doc.
 5.0-5.50.—CHILDREN'S CORNER.
 5.50-8.0.—Children's Letters.
 8.40.—Miss ROSALINE MASSON: "Romantic
 Leaves from Scottish History—A King's
 Favorite."
 1.0-3.0.—Programme S.B. from London.
 8.0-10.0.—Programme S.B. from Glasgow.
 10.0-11.0.—Programme S.B. from London.



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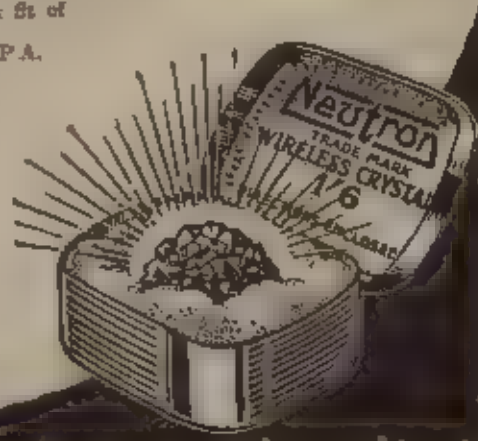
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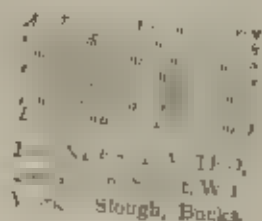


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Hull Programme.

5KH 335 M.

Week Beginning Sunday, May 10th.

SUNDAY, May 10th.9.0-9.30 } Programme S.B. from London,
9.0-10.00 }**MONDAY, May 11th, WEDNESDAY, May 13th
and SATURDAY, May 16th.**

7.0-7.30 } (Music relayed from the Majestic)
7.30-8.00 } Picture House
8.00-8.30 }
8.30-9.00 } WOMEN'S HALF HOUR
9.00-9.30 } Children's Letters
9.30-10.00 } CHILDREN'S CORNER
10.00-10.30 } (Music relayed from the Majestic)
10.30-11.00 } Programme S.B. from London

**TUESDAY, May 12th, and THURSDAY,
May 14th**

7.0-7.30 } Musical Appreciation by Miss
7.30-8.00 } Hertz—Illustrated with Gramophone
8.00-8.30 }
8.30-9.00 } WOMEN'S HALF HOUR
9.00-9.30 } CHILDREN'S CORNER
9.30-10.00 } W. RODMELL, B.A.
10.00-10.30 } A.M.I. Chem. Soc. Photographs
10.30-11.00 } Thursday
11.00-11.30 } Programme S.B. from London

FRIDAY, May 15th.

7.0-7.30 } Music relayed from the Majestic
7.30-8.00 } Picture House
8.00-8.30 }
8.30-9.00 } Transmission to Schools
9.00-9.30 } WOMEN'S HALF HOUR
9.30-10.00 } Children's Letters
10.00-10.30 } CHILDREN'S CORNER
10.30-11.00 } Programme S.B. from London

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PHYLLIS HUTCHINSON (Mezzo)

Soprano

CONSTANCE JENKINS (Pianoforte)

CONSTANCE JENKINS (Pianoforte)

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by Mrs. Stubbins

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Phyllis Hutchinson

A Hundred Years Ago

The Secret of the

Lullaby

Crumpton (13)

Madame Pompadour

Constance Jenkins

A Hundred Years Ago

The Secret of the

Lullaby

Madame Pompadour

Constance Jenkins

A Hundred Years Ago

The Secret of the

Lullaby

Madame Pompadour

Constance Jenkins

A Hundred Years Ago

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Constance Jenkins

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The Secret of the

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Madame Pompadour

Constance Jenkins

A Hundred Years Ago

The Secret of the

Lullaby

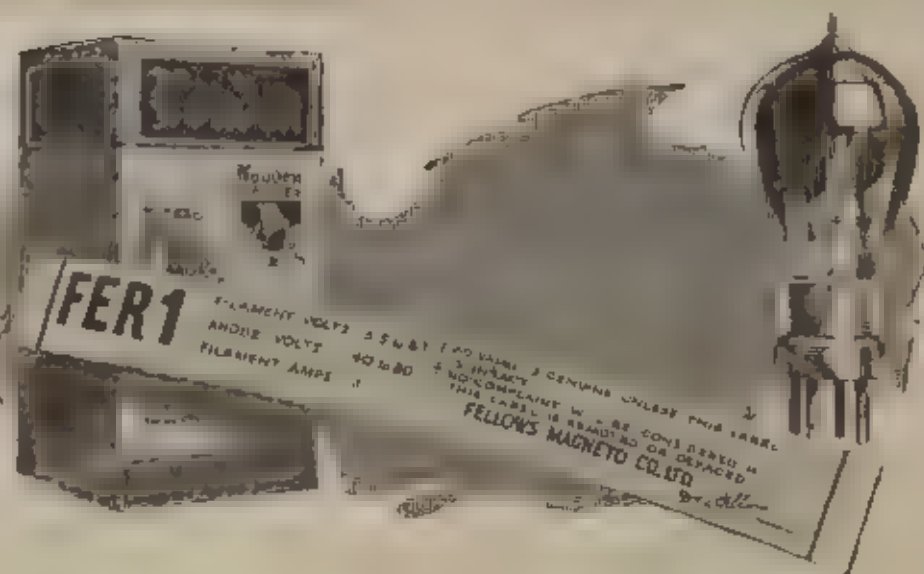
Madame Pompadour

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2. Hark, Hark the Lark (Schubert-Liszt) . (Record No. L1358 7/6)
3. Jardins sous la Pluie (Debussy) (Record No. D1465—5.-)

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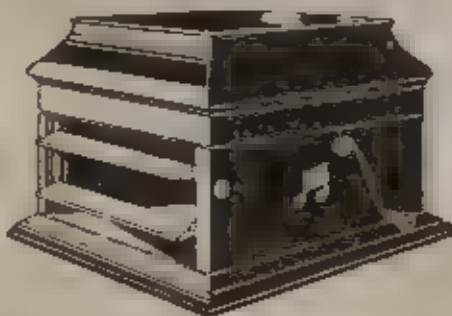
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Liverpool Programme.

6LV 315 M.

Week Beginning Sunday, May 10th.

SUNDAY, May 10th.

4.0-5.30 Propaganda S.B. from London

MONDAY, May 11th.

11.0-12.0 Mid-day Concert
12.30-1.0 Musical Lecture by Mrs. Bazz
4.0-5.0 Letters
5.30-6.0 L.D.S. CORNER
6.30-7.0 Evening Concert
7.40-8.0 Propaganda S.B. from London
8.40-9.0 Talk by the Liverpool V. School
9.0-9.30 Propaganda S.B. from London

TUESDAY, May 12th.

7.30-8.0 WOMEN'S HALF HOUR
8.0-9.0 The Sunday School Band
9.0-9.30 Letters
9.30-10.0 L.D.S. CORNER
10.0-10.30 Evening Concert
10.30-11.0 Propaganda S.B. from London

WEDNESDAY, May 13th.

11.0-12.0 Mid-day Concert
12.30-1.0 The State Street Quartet
1.0-1.30 Letters
1.30-2.0 L.D.S. CORNER
2.0-2.30 Evening Concert
8.30-9.0 Boys' Brigade Bulletin
9.0-9.30 Propaganda S.B. from London
9.30-10.0 Letters
10.0-10.30 L.D.S. CORNER
10.30-11.0 Propaganda S.B. from London

THURSDAY, May 14th.

7.30-8.0 WOMEN'S HALF HOUR
8.0-9.0 The Sunday School Band
9.0-9.30 Letters
9.30-10.0 L.D.S. CORNER
10.0-10.30 Evening Concert
10.30-11.0 Propaganda S.B. from London

FRIDAY, May 15th.

7.30-8.0 Propaganda S.B. from London
8.0-9.0 The State Brighter Liverpool
9.0-9.30 Letters
9.30-10.0 L.D.S. CORNER
10.0-10.30 Evening Concert
10.30-11.0 Propaganda S.B. from London

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Orchestra, "Opera Bouffe" (34)

6.15 "Mo'ly, the Marchioness" ("A Country
Girl") Monckton (15)
If You Look in Her Eyes" ("Gipsy Love")
H. R. (15)

Orchestra

6.30 "Shade of the Palm" ("Florodora")
Stuart (30)

"Love and Wine" ("Gipsy Love")
Lehar (15)

Orchestra

6.50 "The Rose Maudslayi" ("Monsieur Beaucaire")
Messinger (15)

Orchestra

7.0 "The Phantom Brigade" ("Myddelton") (34)

(Continued in column 2, page 272)

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Nottingham Programme. 5NC 325 M. Week Beginning Sunday, May 10th.

SUNDAY, May 10th.

4.0-5.30. } Programmes S.B. from London.
8.0-10.50. }

MONDAY, May 11th.

4.30-12.30. -Pianola Recital.
4.30-5.30. -The Scala Picture Theatre Orchestra.
5.30-6.30. WOMEN'S TOPICS.
6.30-7.30. CHILDREN'S CORNER.
7.30-8.30. -Children's Letters.
8.30-9.30. -Station Topics.
9.30-10.40. -Programme S.B. from London.
10.40-11.40. -Mr. J. HAYES: "Bees and the Honey."
11.40-12.30. -Programme S.B. from London.

TUESDAY, May 12th.

1.30-12.30. -Gramophone Records.
3.30-4.30. -The Scala Picture Theatre Orchestra.
4.30-5.30. WOMEN'S TOPICS.
5.30-6.30. CHILDREN'S CORNER.
6.30-7.30. -Children's Letters.
7.30-8.30. -Station Topics.
8.30-9.30. -Programme S.B. from London.
9.30-10.40. -Mr. J. HAYES: "Bees and the Honey."
10.40-11.40. -Programme S.B. from London.

WEDNESDAY, May 13th.

1.30-12.30. -Gramophone Records.
3.30-4.30. -The Scala Picture Theatre Orchestra.
4.30-5.30. WOMEN'S TOPICS.
5.30-6.30. CHILDREN'S CORNER.
6.30-7.30. -Children's Letters.
7.30-8.30. -Station Topics.
8.30-9.30. -Programme S.B. from London.
9.30-10.40. -Mr. J. HAYES: "Bees and the Honey."
10.40-11.40. -Programme S.B. from London.
11.40-12.30. -The SAVANNAH BAND, relayed from the Palais de Danse.

THURSDAY, May 14th.

1.30-12.30. -Gramophone Records.
3.30-4.30. -The Scala Picture Theatre Orchestra.
4.30-5.30. WOMEN'S TOPICS.
5.30-6.30. CHILDREN'S CORNER.
6.30-7.30. -Children's Letters.
7.30-8.30. -Station Topics.
8.30-9.30. -Programme S.B. from London.
9.30-10.40. -Mr. F. T. WALKER: "Recollections of Nottingham."
10.40-11.40. -Programme S.B. from London.

FRIDAY, May 15th.

1.30-12.30. -Gramophone Records.
3.30-4.30. -The Scala Picture Theatre Orchestra.
4.30-5.30. WOMEN'S TOPICS.
5.30-6.30. CHILDREN'S CORNER.
6.30-7.30. -Children's Letters.
7.30-8.30. -Station Topics.
8.30-9.30. -Programme S.B. from London.

Leicester Night.

THE LEICESTER IMPERIAL BAND.
Conducted by G. A. ANDERSON.
LILLIAN WATSON SMITH (Soprano).

8.0 The Band.
March, "S.D.G.'s" Brophy (34).
Overture, "Lustspiel" Keler-Bela (34).
"Care Self" Handel.
In the Silent Night Rockman (34).
"A Night in Spring" Schumann.
Fantasia, "A Souvenir of Sir Henry Bishop" Godfrey (34).
Ellen Wren Smith.
"And Yet I Love Her Till I Die" Parry (46).
"Love Is a Bubble"
(Continued in column 3, page 325.)

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Plymouth Programme.

5PY 333 M.

Week Beginning Sunday, May 10th.

SUNDAY, May 10th.

4.00 Programme S.B. from London
6.00 Evening Service: Anthem by The
Rev. I. WILKINSON R. D. L. E. Pastor
1.00-1.15. George Street Infants

8.10-8.15 Programme S.B. from London

MONDAY, May 11th, and WEDNESDAY,
May 13th.

1.30-1.45 Grand Opera Report
2.00-2.15 Ernest Manning and his Orchestra
relayed from the New Palladium Cinema.
3.00-3.15 Women's Topics
4.00-4.15 Children's Corner
5.00-5.15 Children's Letters
6.00-6.15 Mr. C. W. BRACKEN, B.A. F.E.S.
The Natural History of Plymouth and
District (Wednesday)

8.10-8.15 Programme S.B. from London

TUESDAY, May 12th.

4.30-4.45 Ernest Manning and his Orchestra
5.00-5.15 WOMEN'S TOPICS
5.40-5.55 CHILDREN'S CORNER
6.25-6.35 Children's Letters
7.00-7.15 Scouts Bulletin
8.10-8.15 Programme S.B. from London

THURSDAY, May 14th, and SATURDAY,
May 16th

4.00-4.15 Albert T. ... relayed
5.00-5.15 WOMEN'S TOPICS
5.40-5.55 CHILDREN'S CORNER
6.25-6.35 Children's Letters
7.00-7.15 Scouts Bulletin
8.10-8.15 Programme S.B. from London

FRIDAY, May 15th

7.00-7.15 Talks to Schools: Mr. J. C. Rogers on
"John Pedrasa's Great Adventure."
Musical Interlude: Mr. T. W. ...
Radio: "Characters from Books" ...

4.00-4.15 A ...
5.00-5.15 WOMEN'S TOPICS
5.40-5.55 CHILDREN'S CORNER
6.25-6.35 Children's Letters
7.00-7.15 Scouts Bulletin
8.10-8.15 Programme S.B. from London

SATURDAY, May 16th

4.00-4.15 A ...
5.00-5.15 WOMEN'S TOPICS
5.40-5.55 CHILDREN'S CORNER
6.25-6.35 Children's Letters
7.00-7.15 Scouts Bulletin
8.10-8.15 Programme S.B. from London

4.00-4.15 A ...
5.00-5.15 WOMEN'S TOPICS
5.40-5.55 CHILDREN'S CORNER
6.25-6.35 Children's Letters
7.00-7.15 Scouts Bulletin
8.10-8.15 Programme S.B. from London

4.00-4.15 A ...
5.00-5.15 WOMEN'S TOPICS
5.40-5.55 CHILDREN'S CORNER
6.25-6.35 Children's Letters
7.00-7.15 Scouts Bulletin
8.10-8.15 Programme S.B. from London

4.00-4.15 A ...
5.00-5.15 WOMEN'S TOPICS
5.40-5.55 CHILDREN'S CORNER
6.25-6.35 Children's Letters
7.00-7.15 Scouts Bulletin
8.10-8.15 Programme S.B. from London

4.00-4.15 A ...
5.00-5.15 WOMEN'S TOPICS
5.40-5.55 CHILDREN'S CORNER
6.25-6.35 Children's Letters
7.00-7.15 Scouts Bulletin
8.10-8.15 Programme S.B. from London

4.00-4.15 A ...
5.00-5.15 WOMEN'S TOPICS
5.40-5.55 CHILDREN'S CORNER
6.25-6.35 Children's Letters
7.00-7.15 Scouts Bulletin
8.10-8.15 Programme S.B. from London

4.00-4.15 A ...
5.00-5.15 WOMEN'S TOPICS
5.40-5.55 CHILDREN'S CORNER
6.25-6.35 Children's Letters
7.00-7.15 Scouts Bulletin
8.10-8.15 Programme S.B. from London

4.00-4.15 A ...
5.00-5.15 WOMEN'S TOPICS
5.40-5.55 CHILDREN'S CORNER
6.25-6.35 Children's Letters
7.00-7.15 Scouts Bulletin
8.10-8.15 Programme S.B. from London

4.00-4.15 A ...
5.00-5.15 WOMEN'S TOPICS
5.40-5.55 CHILDREN'S CORNER
6.25-6.35 Children's Letters
7.00-7.15 Scouts Bulletin
8.10-8.15 Programme S.B. from London

4.00-4.15 A ...
5.00-5.15 WOMEN'S TOPICS
5.40-5.55 CHILDREN'S CORNER
6.25-6.35 Children's Letters
7.00-7.15 Scouts Bulletin
8.10-8.15 Programme S.B. from London

4.00-4.15 A ...
5.00-5.15 WOMEN'S TOPICS
5.40-5.55 CHILDREN'S CORNER
6.25-6.35 Children's Letters
7.00-7.15 Scouts Bulletin
8.10-8.15 Programme S.B. from London

4.00-4.15 A ...
5.00-5.15 WOMEN'S TOPICS
5.40-5.55 CHILDREN'S CORNER
6.25-6.35 Children's Letters
7.00-7.15 Scouts Bulletin
8.10-8.15 Programme S.B. from London

9.00-9.15 ...
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6.30-6.45 ...
6.45-7.00 ...

(Continued from the previous column)

SATURDAY, May 16th
2.0-2.15 Mr. Ealingford's Organ ...
2.15-2.30 Children's Letters
2.30-2.45 Children's Corner
2.45-3.00 ...

3.00-3.15 ...
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10.45-11.00 ...

Liverpool Programme.

By Night ...
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Nottingham Programme.

(Continued from page 323.)
"Drink To Me Only With Thine Eyes"
Gutter (68)

The Band
The Grand ...
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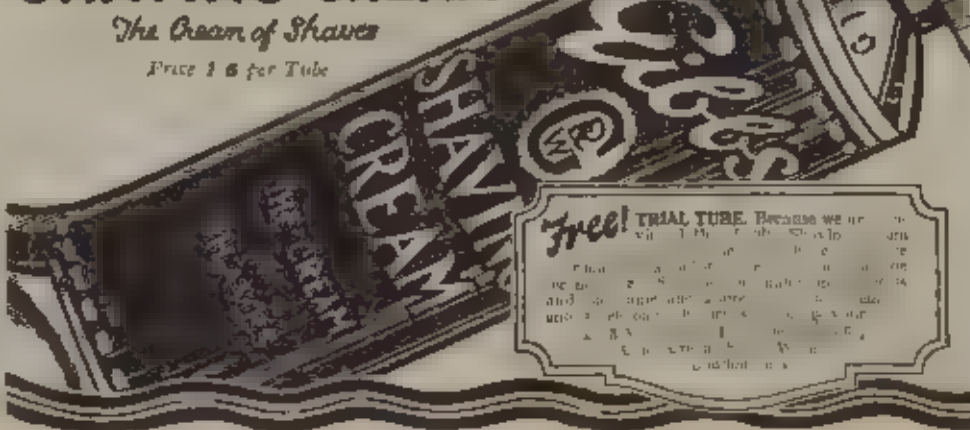
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The ...

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Don't judge a lather by its volume. Air bubbles give volume but little weight. It is the heavy thick creamy lather that helps the shaver. Gibbs Shaving Cream—something quite new—increases its weight 22½ times. Its super-oather gains its weight from the water it holds. It softens and holds the hair and makes swift easy work for the razor.

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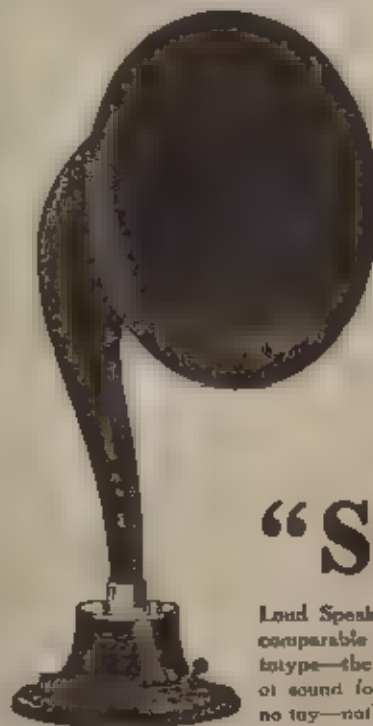
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THE BROADS
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Sheffield Programme.

6FL 301 M.

Week Beginning Sunday, May 10th.

SUNDAY, May 10th.

Programme S.B. from London.

MONDAY, May 11th.

- 11.30-12.30. Gramophone Records
4.0-5.0. Orchestra, under the direction of Dante Secchi, relayed from the Grand Hotel.
6.0-7.0. WOMEN'S CORNER
7.0-8.0. CHILDREN'S CORNER
8.0-9.0. Children's Letters
9.40-10.40. Programme S.B. from London.
11.40. Station Director's Talk
8.0-11.0. Programme S.B. from London.

TUESDAY, May 12th

- 11.30-12.30. Gramophone Records
3.30-4.30. Orchestra relayed from the Albert Hall.
6.50-7.50. WOMEN'S CORNER
8.0-9.0. CHILDREN'S CORNER
9.15-10.30. Children's Letters
11.40. Mr. G. BERRENFORD, Member of the Chesterfield Floral and Horticultural Society, "Aspers and Stocks"
8.0-11.0. Programme S.B. from London.

WEDNESDAY, May 13th

- 11.30-12.30. Gramophone Records
3.30-4.30. Mr. G. BERRENFORD, Member of the Chesterfield Floral and Horticultural Society, "Aspers and Stocks"
6.0-7.0. WOMEN'S CORNER
7.0-8.0. CHILDREN'S CORNER
8.0-9.0. Children's Letters
9.40. Mr. G. BERRENFORD, Member of the Chesterfield Floral and Horticultural Society, "Aspers and Stocks"
8.0-11.0. Programme S.B. from London.

THURSDAY, May 14th.

- 11.30-12.30. Gramophone Records
3.30-4.30. Orchestra, relayed from the Albert Hall.
6.0-7.0. WOMEN'S CORNER
7.0-8.0. CHILDREN'S CORNER
8.0-9.0. Children's Letters
9.40. Programme S.B. from London.
11.40. Mr. G. BERRENFORD, Member of the Chesterfield Floral and Horticultural Society, "Aspers and Stocks"
8.0-11.0. Programme S.B. from London.

FRIDAY, May 15th.

- 11.30-12.30. Gramophone Records
4.0-5.0. Orchestra, relayed from the Grand Hotel.
6.0-7.0. WOMEN'S CORNER
7.0-8.0. CHILDREN'S CORNER
8.0-9.0. Children's Letters
9.40. Programme S.B. from London.
11.40. "6FL" LSTAYERS' CLUB

First Community Singing Concert.

Relayed from
The Victoria Hall.
8.0-10.0

The following Artists of our
MAX'S BAND, I
NAPOLIEN
J. C. H. R. N.

ARTHUR CLIFFORD
TH. "6FL" ORCHESTRA

Sheila Cook (At the Piano).
The Community Singing
will be
Conducted by EVA RICH.

And led by the
EVA RICH LADIES CHOIR
J. W. STRICKLAND (Organist)

will render Selections during the evening
10.0-11.0.—Programme S.B. from London.

SATURDAY, May 16th

- 4.0-5.0. Orchestra, relayed from the Grand Hotel.
6.0-7.0. WOMEN'S CORNER
7.0-8.0. CHILDREN'S CORNER
8.0-9.0. Children's Letters
9.40-10.40. Programme S.B. from London.



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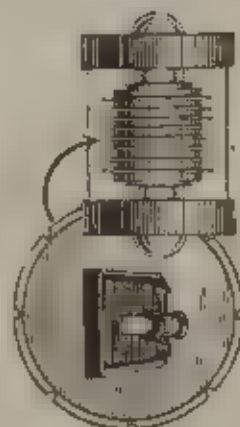
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Stoke-on-Trent Programme.

6ST 306 M.

Week Beginning Sunday, May 10th.

SUNDAY, May 10th.

4.30-5.15. Programme S.B. from London

MONDAY, May 11th, and SATURDAY, May 16th.

3.30-4.30. The Majestic Cinema Orchestra;
Musical Director: Thomas Barker

5.0. Children's Letters

5.40-6.0. CHILDREN'S CORNER

6.40 onwards. Programme S.B. from London.

TUESDAY, May 12th

1.30-2.0. Mat-day Concert

2.30-3.0. Programme S.B. from London

5.0. Children's Letters

5.40-6.0. CHILDREN'S CORNER

6.40-7.0. Programme S.B. from London.

WEDNESDAY, May 13th.

3.30-4.30. The Majestic Cinema Orchestra

5.0. Children's Letters

5.40-6.0. CHILDREN'S CORNER

6.40-7.0. Programme S.B. from London.

7.40. Mr F. L. FSE. Talk on "Dog"

Concert

In aid of the
NORTH STAFFORDSHIRE
INFIRMARY

Boxing Day

At the Hall, Hanley

The "JIT" SYMPHONY ORCHESTRA:
Conducted by JOSEPH LEWIS

J. M. V. B. (Violin), J. P. N. (Violoncello),

ALICE VAUGHAN (Contralto),

JEFFREY DAVIS (Tenor),

JAMES HOWELL (Bass),

P. ROY EDGAR

(Dramatic and Humorous Recitals).

The Orchestra.

1. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

2. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

3. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

4. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

5. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

6. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

7. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

8. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

9. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

10. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

11. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

12. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

13. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

14. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

15. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

16. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

17. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

18. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

19. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

20. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

21. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

22. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

23. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

24. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

25. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

26. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.

27. "The Song of the Lark" Thomas

Alce Vaughan and Geoffrey Davis.



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Cutting the High Cost of Broadcast Reception.

THERE are still many valve users who are not yet convinced as to the economy of Dull Emitter Valves. Maybe some are deterred by the fact that a good dull emitter costs more in the first place than the standard bright emitter. To consider the initial cost in preference to the total cost of using a Valve Set during, for example, the period of a whole year is rather a short-sighted policy. The new gas-filled electric lamps which are now in universal use cost more than the old carbon filament lamps to buy, but no one would think of using them because their running costs are so much greater.

Take your own case, for instance. You possess, perhaps, a 3-valve Set. Now the average bright emitter Valve consumes about .7 amperes. Three of them, therefore, will take 2.1 amperes. Suppose your accumulator is rated at 6 volts 30 amperes actual (this is a good average size), you will get about 15 hours' use from it on a charge. The cost of a charge may amount to 2s., according to your neighbourhood. Eight shillings for a month's broadcasting—practically £5 per year. Not much when compared with the pleasure to be derived, but still quite an appreciable item in the family exchequer.



The New Wuncell Valve (with resistance in base).

Now let us see what you would be paying if you were using one of the new Cossor Wuncell Dull Emitters that every keen wireless man is talking about. First of all, you would reconnect your accumulator to give 2 volts only instead of 6 by connecting all the cells in parallel. This is but the work of a few minutes. Your accumulator is now arranged to give you 2 volts 90 amperes actual, but the charging cost won't be any higher.

Wuncell valves function best at a little under 2 volts and they require only .3 amperes—your 3-valve Set, therefore, will now take .9 amperes and your accumulator will last six weeks on one charge. Six times as long. In other words, you get five weeks' broadcasting for nothing every time you have your accumulator charged when you use these wonderful new Wuncell Valves. Obviously they will save their slightly increased cost within a very few weeks and continue to save money throughout the whole of their life.

The Long Life Wuncell.

But economy of upkeep is only one of the attributes of this remarkable Valve. It also excels in length of life, owing to its very low filament temperature. Let us go back to your bright emitter valves again. You will see that when in operation they glow at a white heat—should your accumulator run down and be unable to produce the necessary voltage to create this intense heat your Set refuses to work. But if you could only see the new Wuncell in action you would be amazed to find that its glow is almost invisible. Little more than the embers of a dying match. In daylight you will have to look pretty hard to tell whether the filament is glowing at all. As an actual scientific fact, it may be of interest to state that its working temperature is barely 800 degrees as against the 2,000 degrees required by the standard bright emitter.

Isn't it obvious that such an extremely low

temperature must mean an exceptionally long life? There are none of the strains of expansion and contraction which every bright emitter valve must necessarily undergo. There is nothing to cause its filament to become brittle and eventually fracture. No wonder *Amateur Wireless* reported that its filament "is practically unbreakable" is a noteworthy article on its many exclusive features.

For Long Distance Work, Too.

Another complaint against Dull Emitters as a class is that up to the present they can hardly be said to match up to their corresponding bright prototypes. Most Dull Emitters possess characteristics of their own which are quite different to any Bright emitter Valves. It is interesting to note, therefore, that these new Wuncell Valves are an exact counterpart of the well-known P. series.

D.X. enthusiasts will be glad to know, for instance, that after a Station has been tuned in, the P.2 Valve can be removed from its socket and a W.R.2 inserted and little—if any—correction in tuning will be necessary. This, by the way, is one of the hardest tests to give any Valve, and when successful is definite evidence that the two Valves possess identical characteristics.

The Wuncell Valve is at present available in two types—the W.1 and the W.2 (the latter with its customary red top). Both of these Valves correspond to the P.1 and the P.2 mentioned below.

For the convenience of the man with a multi-valve Receiver who does not want to invest in a complete set of Dull Emitters at once a model (W.R.1 and W.R.2) is available with a resistance inbuilt with the base. This will enable anyone to use a Wuncell (normally operating on 2 volts) with a 6-volt accumulator. When all the Valves in the Set have been substituted by Wuncell Valves, these resistances can be short-circuited and the accumulator converted to 2 volts—thereby trebling its amperage.

Owing to the tremendous demand for these new Wuncell Valves supplies have previously been somewhat difficult to obtain, but every Dealer is now in a position to supply either of these two types of Valves from stock. The price of the W.1 and W.2 Wuncells has been fixed at 18s. each, and the W.R.1 and W.R.2 Wuncells with resistances in base are 20s. each.

The Improvement in Continental Broadcasting.

No longer can we complain of the lack of variety of the Broadcasting programmes available for us. If those being transmitted from near-by Stations are not to our liking we can readily take a trip to some of the nearer Continental Stations such as Brussels or Paris. Transmissions from these Stations are so good and usually so free from interference that they can be relied upon for a programme that is a welcome change.

Numbers of people would take an interest in Continental transmissions but for the fact that they are handicapped by unsuitable apparatus. Although in the hands of an expert a single valve receiver can be made to give astounding results, yet it is generally recognised that a stage of high-frequency amplification is necessary to make reception a certainty.

If yours is a single valve set why not convert it at once for long distance work by adding a stage of high frequency—diagrams and instructions are constantly appearing in all the Wireless Magazines. Until you are in a position

to enjoy long distance reception you have not experienced one of the great thrills of Wireless.

If your Receiver is supposed to be capable of receiving over several hundred miles and does not do so in your hands it is very probably because you are using the wrong kind of Valves. No one is foolish enough to put a racehorse between the shafts of a farm cart or to enter a cart horse in a race. Each animal—through generations of breeding—has been reared for its own particular job. And it is the same with wireless valves.

The Right Type of Valve Essential.

The valve for long-distance reception must be so sensitive as to pick up signals constantly impinging on the aerial that are much too weak to be rectified by the Detector Valve. And if these oscillating currents are not rectified any number of low-frequency valves will not make the slightest difference.

That is exactly why the Cossor P.1 and the Cossor P.2 are two entirely different valves. The first can only commence to function on signals that are sufficiently strong as to be capable of rectification. It is the purpose of the P.2 (the valve with the red top) to build up the signals so that the P.1 Valve can easily rectify them.



A Typical Cossor Valve.

Valves Should Work in Harmony for Best Results.

Working in perfect harmony it is only natural that the Cossor P.1 and the P.2 should be capable of producing exceptional results. Indeed, in the two short years that they have been on the market they have enjoyed a measure of appreciation which has been accorded to no other Valves.

Experimenters first, then the general Wireless public afterwards, were quick to realize that the hood-shaped Grid and Anode in conjunction with the arched filament were responsible for a more efficient use being made of the electron stream.

It is obvious that the ordinary valve with its long straight filament and tubular Anode is most wasteful and permits a serious escape of electrons from each end of the Anode. It has not been difficult to convince a man that if reducing the filament current decreases the electron stream—and consequently the signal strength—then any proportion of the electron stream not being used will have much the same effect.

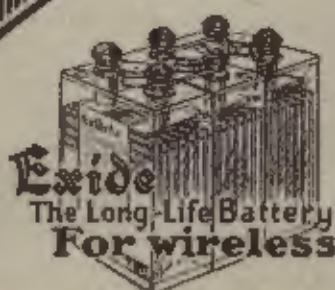
The Importance of a Rigid Grid.

In the same way those enthusiasts who have been keen to obtain pure loud-speaker reception readily appreciate that the ordinary spiral grid is far from rigid. Its weakness permits microphonic noises and distortion which can only be entirely eliminated by a design similar to the Cossor. Here we see a grid that is a magnificent piece of engineering work. Built up on a stout metal grid band, each wire is anchored no less than three times—thus making a network which is wonderfully rigid.

Undoubtedly—as satisfied users seem to be never tired of telling their friends—the P.1 and the P.2 are remarkable valves. If you are in any way dissatisfied with your present Set—if you cannot get far beyond your local stations—you should fit Cossor Valves, recognized as the country's most popular Valves.



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